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MUSIC & DRAMA

GRAMOPHONE

MAY 1960

ROOM

ONE SHILLING AND SIXPENCE

75th Birthday Celebration

KLEMPERER

conducts

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Tchaikovsky

Theme and variations from Suite No. 3 in G⁺; Francesca da Rimini

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conducted by *SIR ADRIAN BOULT
ENRIQUE JORDA

ACL 89

Mozart

Serenade No. 9 in D—'Posthorn'

L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by PETER MAAG

ACL 88

Suppé Overtures

THE LONDON PHILHARMONIC ORCHESTRA
conducted by GEORG SOLTI

ACL 87

Beethoven

Symphony No. 8 in F

Schubert

'Unfinished' Symphony

THE VIENNA PHILHARMONIC ORCHESTRA
conducted by KARL BÖHM

ACL 86

Schubert

Rosamunde—incidental music

Mendelssohn

A midsummer night's dream—incidental music

THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM

ACL 85

Beethoven

Piano Concerto No. 1 in C

WITH THE VIENNA PHILHARMONIC ORCHESTRA
conducted by KARL BÖHM

'Moonlight' Sonata

FRIDRICH GULDA

ACL 84

Berlioz Overtures

THE PARIS CONSERVATOIRE ORCHESTRA
conducted by ALBERT WOLFF

ACL 83

Prokofiev

Symphony No. 5 in B flat

THE DANISH STATE RADIO
SYMPHONY ORCHESTRA
conducted by ERIK TUXEN

ACL 82

Famous French Overtures

THE LONDON PHILHARMONIC ORCHESTRA
conducted by JEAN MARTINON

ACL 81

Vienna Philharmonic Strauss Concert

conducted by CLEMENS KRAUSS

ACL 80

Adam

Giselle

L'ORCHESTRE DU THEATRE NATIONAL
DE L'OPERA, PARIS
conducted by RICHARD BLAREAU

ACL 79

Stravinsky

The Firebird—suite

Ravel

Rapsodie espagnole

L'ORCHESTRE DE LA SUISSE ROMANDE
conducted by ERNEST ANSERMET

ACL 78

Sibelius

En Saga, Tapiola

THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM

ACL 76

Kodály

Hary János suite; Dances of Galánta

THE LONDON PHILHARMONIC ORCHESTRA
conducted by GEORG SOLTI

ACL 75

Delibes

Ballet suites: Coppélia and Sylvia

THE PARIS CONSERVATOIRE ORCHESTRA
conducted by ROGER DESORMIERE

ACL 74

J. Strauss

Die Fledermaus—highlights

HILDE GUEDEN, ANTON DERMOTA, etc.
WITH THE VIENNA STATE OPERA CHORUS
AND THE VIENNA PHILHARMONIC ORCHESTRA
conducted by CLEMENS KRAUSS

ACL 73

Sibelius

*Symphony No. 5 in E flat; Karelia suite**

THE DANISH STATE RADIO
SYMPHONY ORCHESTRA
conducted by ERIK TUXEN, *THOMAS JENSEN

ACL 72

Brahms

Symphony No. 1 in C minor

THE CONCERTGEBOUW ORCHESTRA
conducted by EDUARD VAN BEINUM

ACL 71

Schubert

Symphony No. 9 in C major—'Great'

THE CONCERTGEBOUW ORCHESTRA
conducted by JOSEF KRIPS

ACL 70

Bach

Brandenburg Concertos

Nos. 2, 4 & 5

ACL 69

Brandenburg Concertos

Nos. 1, 3 & 6

THE STUTTGART CHAMBER ORCHESTRA
conducted by KARL MÜNCHINGER

ACL 68



12 inch Long Playing
High Fidelity Records



Model W.V.A.

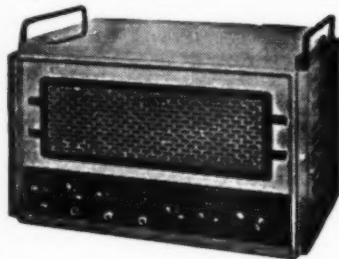
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The W.V.A. tape recorder now has provision for Stereo plug in heads to enable this recorder to replay Stereo. The regular models are retained with additions and improvements. Our high standard which has made these recorders famous has been maintained, resulting in their being chosen for the foremost musical centre in this country.

30/50 WATT AMPLIFIER

Gives 30 watts continuous signal and 50 watts peak Audio. With voice coil feedback distortion is under 0.1% and when arranged for tertiary feedback and 100 volt line it is under 0.15%. The hum and noise is better than -85 dB referred to 30 watt.

It is available in our standard steel case with Baxendale tone controls and up to 4 mixed inputs, which may be balanced line 30 ohm microphones or equalised P.U.s to choice.



ELECTRONIC MIXER/AMPLIFIER

This high fidelity 10/15 watt Ultra Linear Amplifier has a built-in mixer and Baxendale tone controls. The standard model has 4 inputs, two for balanced 30 ohm microphones, one for pick-up C.C.I.R. compensated and one for tape or radio input. Alternative or additional inputs are available to special order. A feed direct out from the mixer is standard and output impedances of 4-8-16 ohms or 100 volt line are to choice. All inputs and outputs are at the rear and it has been designed for cool continuous operation either on 19 x 7in. rack panel form or in standard ventilated steel case.

Size 18 x 7½ x 9½in. deep.

Price of standard model £49.

Also 3-way mixers and Peak Programme Meters

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12-way mixers, and 2 x 5-way stereo mixers with outputs for echo chambers, etc. Details on request.

Full details and prices of the above on request

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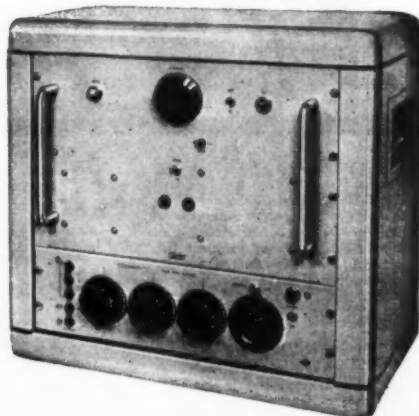
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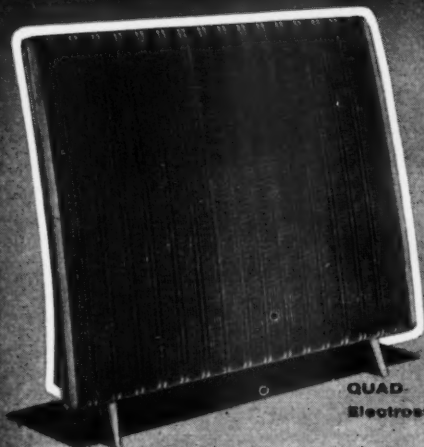
120/200 WATT AMPLIFIER



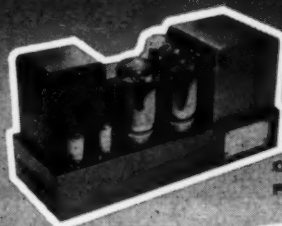
Will deliver 120 watts continuous signal and over 200 watts peak Audio. It is completely stable with any type of load and may be used to drive motors or other devices to over 120 watts at frequencies from 20,000 down to 30 cps in standard form or other frequencies to order. The distortion is less than 0.2%, and the noise level -95 dB. A floating series parallel output is provided for 100-120 V. or 200-250 V. and this cool running amplifier occupies 12½ inches of standard rack space by 11 inches deep. Weight 60lb.



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With this one amplifier

Jason

In *TECHNICAL REPORTS*, "The Gramophone", Jan. 1960, Mr. John Gilbert, reviewing the Jason Audio-Generator writes:—"I can thoroughly recommend the Jason A.G.10 as a good test instrument and I would not be surprised if a number do not find their way into the laboratory of a number of manufacturers".

With this one amplifier, the Jason J.2-10/Mk. III, music can be re-created in your own home from every possible sound source, both stereo and mono. Design, quality and performance have brought this instrument to the very forefront of today's accepted best. Its versatility is such that the J.2-10/Mk. III will meet future requirements and developments for years to come. Every possible combination of speakers and amplifier-sections is obtainable from front-mounted controls which assists and simplifies matching to room environment. Stereo tape heads and high-sensitivity stereo P.U.s may be fed directly to the amplifier, and there is even correction for using the latter with mono records. High-Z stages for crystal pick-ups prevent record wear. D.C. heating for valves in first stages reduces hum risk. Good circuitry and mechanical design results in complete operational stability under the severest working conditions, and all controls are front-mounted. Thoughtful designing at rear makes for easy, tidy connections and they provide for every possible requirement. Power output 12 watts per section, within 1 dB from 30 to 10,000 cycles with greatly extended frequency response. Outputs adjustable for 4, 8 and 15 ohms. A.C. mains, 100/110 and 200/250 volts.

£37 10s. 0d.

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4A/N Two speeds $3\frac{1}{2}$ / $7\frac{1}{2}$ i.p.s. Monaural Recording / Playback.
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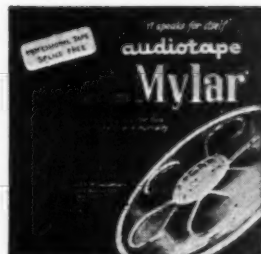
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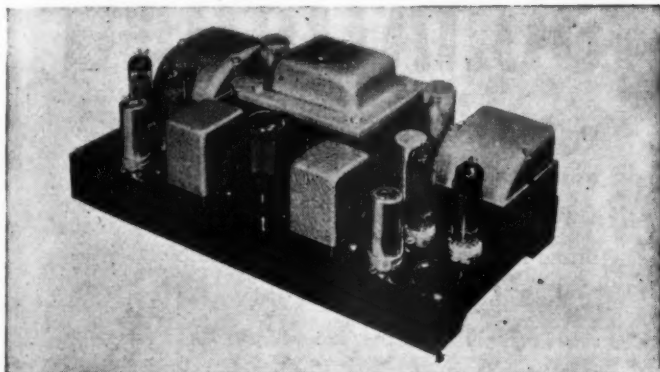
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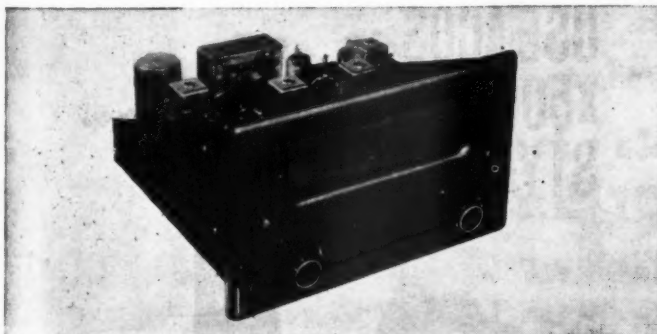
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MONAURAL AMPLIFIER. 12 watts output from push-pull Mullard EL84s. High-grade multi-section Output Transformer with grain orientated laminations. Generous inductance smoothing. Impedance Plug speaker matching. Ample spare power. Dimensions: 11" x 6" x 5½". Weight: 15 lbs. £17.0.0.

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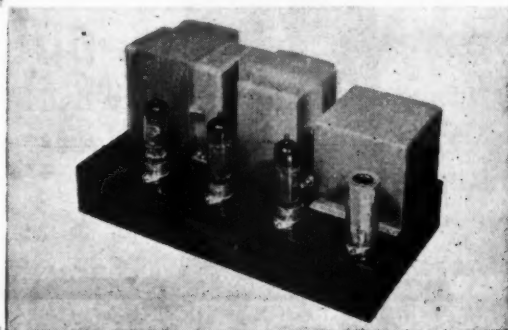
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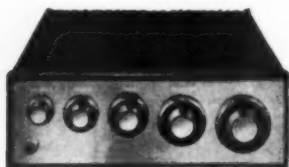
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Name

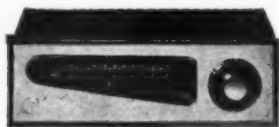
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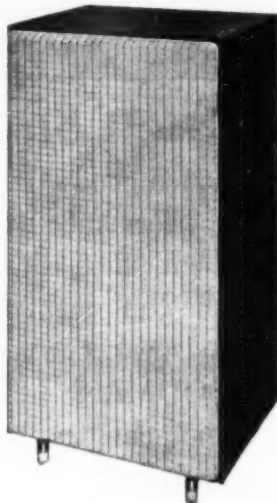
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STEREO

RECORD GUIDE

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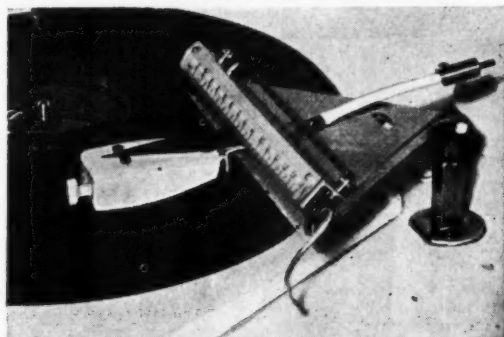
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Alec Robertson in THE GRAMOPHONE

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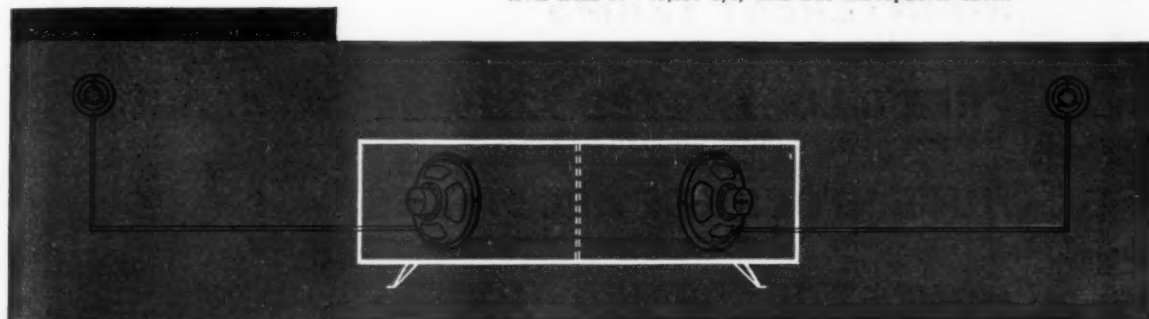
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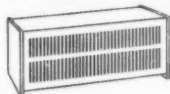
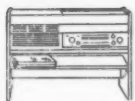
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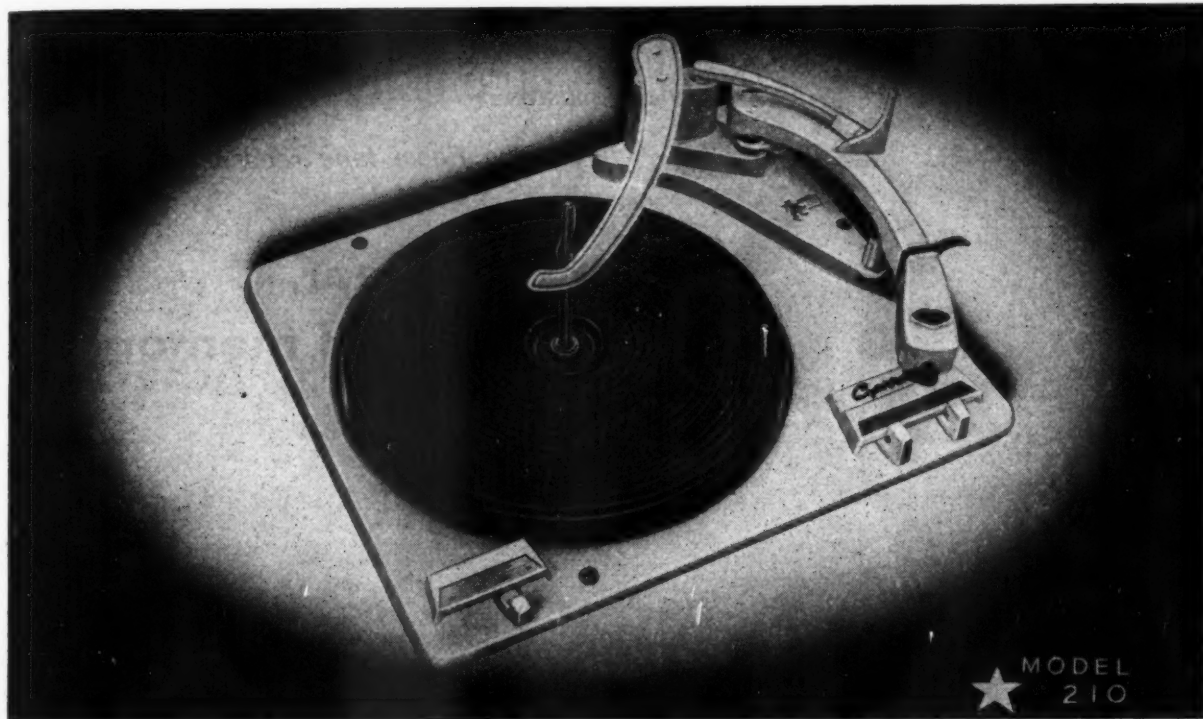
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By JOHN WARRACK

Sviatoslav Richter

IN the two and a half years since his first record was issued here Sviatoslav Richter has become something of a legend. To some extent this is due to an element of mystery about him, rare in a world where few artists remain remote for long: the aeroplane and the gramophone between them have seen to that. But the aeroplane has availed nothing in this instance; owing to the refusal of the Russians to allow Richter to tour abroad he has only been heard in countries belonging to the Soviet camp. It is an Iron Curtain indeed as far as he is concerned; and only the gramophone can slip through its crevices. One hears stories, too, of his eccentricities; and numbers of wildly different reasons are advanced to explain why he is denied the normal world career that belongs to Rostropovich, Gilels and the Oistrakhs. He has continually made promises; then countered questions with unconvincingly evasive comments about not having yet played in every Russian town, let alone Western ones; then (only last year) assured a Western newspaperman that he was expecting to be able to visit England shortly. But it is still only from records, and from boastful travellers, that we know him (I myself missed him by two days in Prague some months back). Now records can be notoriously misleading about an artist in the matter of covering up deficiencies. But they cannot add a tithe to his stature; and the ineradicable impression gained by listening to all the records that have, by various strange channels, reached the West is of an artist who indisputably belongs among the great.

Some of my colleagues have gone further and conveyed the image of a kind of superman whose taste and understanding are as infallible as his fingers. This is emphatically not so: Richter is far too human an artist to escape his share of the faults that go with a definite personality. The personality is, however, curiously enigmatic. Partly this is an impression caused by our incomplete knowledge of him; partly, I think, it is the result of a stern honesty of self-criticism that refuses to replace understanding with attractive misunderstanding—he will prefer leaving the music, in a sense, uninterpreted,

“in the raw”, to providing the sensational sideshows which his fantastic technique and hypersensitive instinct for rubato must make a temptation. His latest record, of Mozart's great D minor piano concerto, has something of this about it (D.G.G. DGM18595). He has made no other Mozart recordings, nor have I heard from anyone who knows his Mozart playing: on the evidence of this, he is cautious of a work with such complex emotional life and is reluctant to credit an archetypal “classical” composer with such romantic apprehensions. Where Clara Haskil charges each phrase with a burden of meaning, Richter resigns from the conflict; it is noble playing, but of an abstracted nobility that belongs more to, say, the C major concerto, K.503. The inappropriateness of such plain treatment to this work becomes most manifest in the finale, where the little F major theme loses the feeling of heartrending skittishness, like a man whistling gaily with tears in his eyes, that arises from the contrast with the storming main theme. For different, and to me wholly baffling, reasons, there is a similar blankness of comment in his playing of Schumann's concerto on D.G.G. LPM 18597. I can only suppose that he finds the work considerably less interesting than most of Schumann's other piano music (the finale is the least good part of his performance, and the weakest movement musically). For it was his Schumann playing that first drew our attention to him and that rocketed him instantly into his position of fame. The *Introduction and Allegro Appassionato* on the same record is a fantastic tour de force; the *Nocturne* is fiery and poetic—reflective playing, with a heady romantic capacity for heightening the music's expression; while he concludes with a performance of the difficult *Toccata* that seems to me ideally judged in its pace (less breakneck than the average keyboard athlete) and in its intensity of utterance with a piece by no means contrived merely for effect. DGM 18355, the first Richter record to be issued in England, continues this tale of unapproached mastery. I cannot imagine a more deeply satisfying performance of the six *Fantasiestücke*: the wonderful sense of rapt stillness in *Das Abends und Warum?*;

the incredibly brilliant fingerwork and swerving rubato of *Traumes Wirren*; the shadowy, restrained emotional colouring of *In der Nacht*, a poetic refraction of the reserves of feeling the piece conceals; perhaps most impressive of all, the gentle, complete musical understanding that transfigures the theme of *Ende vom Lied* into its beatific close after its first exultant power. The first of the *Waldscenen*, on the same record, declares his true musician's gift of making the simplest musical gestures expressive—in this case, it is the deceptively naïve accompaniment figure that in fact, as Richter knows, underpins the whole expression of the music. He can even—and it is a rare instance of him using his gifts to exalt a less good work—make purposeful the mechanically striding bass of the first movement of Tchaikovsky's sonata (Parlophone PMA1044). His advocacy of this work, indeed, is so consistently potent as to risk damaging Tchaikovsky's evident purposes: by giving more power and meaning to the Moderato than it seems to suggest, with an added intensity of feeling in his beautifully introspective playing of the Andante section as it finally returns, and by making the Scherzo dynamic as well as graceful, he overstates the importance of these two central movements in the scheme—that is, if I understand aright Tchaikovsky's intention to balance the sonata's proportions as he did those of his later symphonies, with two lighter movements between two more serious ones.

This governing thoughtfulness of his interpretations does not make a cerebral artist of Richter—on the contrary, he shows a strong leaning toward the romantics. But integrity prevents him from using, for instance, the concertos of Rachmaninov and Tchaikovsky as nothing more than vehicles for his virtuosity; and a very able judgment of what one might call their emotional specific gravity sees to it that they, and lesser works, are not elevated by his treatment to a position of greater importance than they deserve in order to justify his preference—he is not the man to dress the Donizettis of the piano world as Wagner. This does not stand in the way of an unusual handling of Tchaikovsky's first concerto; indeed, his avoidance of technical exuberance comes not from Russian prudery (as his coruscations elsewhere prove), but in support of a particular view of the work. He seems to see it (on Supraphon LPV242—a poor recording) as a work of greater

poetry than our Western *Klavertiger* will allow. If we accept Schumann's division of his own artistic personality into Florestan and Eusebius, this is very much a Eusebius performance. Richter even holds fire in the famous quadruple octaves of the first movement, and keeps himself strictly in check at the start of the finale, no doubt to emphasise the folk-song origin of the tune; his greatest emphasis is placed on such episodes as the *poco meno mosso* at letter E in the first movement, which is exquisitely played. That this is from carefully considered choice is confirmed by his detonations of the closing pages, and by his freely brilliant handling of the first two Rachmaninov concertos. Possibly he feels that the quality of easy charm and frank virtuosity he so fully displays here is the only solution for Rachmaninov; whereas Tchaikovsky has something more considerable, more elusive of perception, to offer. Certainly the quadruple octaves at the return of the *Allegro scherzando* in the second concerto completely outshine those of Tchaikovsky's work; in fact, the finales of both Rachmaninov concertos contain some of the most utterly dazzling piano playing to be heard since Horowitz. Here is all Richter's characteristic pace of thought, his breathtaking accuracy at top speed not only as regards the notes but in the tiniest detail of phrasing, vanishing almost before one has had time to delight in it. The second Rachmaninov is on D.G.G. LPM18596, and fills up with some excellently done *Preludes*; the first is on Parlophone PMA1037, and is backed with an odd performance of Bach's D minor concerto—there is an impressive muscularity (as in the Franck Quintet on PMA1042), but it is not really his music, and he manages to justify the lugubrious tempo of the slow movement on his own terms, with great dignity of line, but not on Bach's. The two Prokofiev concertos are much more successful. Richter was a great friend of the composer, and the dry brilliance of his playing in the first concerto (LPV250—an evil recording) and the steely precision of the rhythm in the Moderato of No. 5 (with the Mozart D minor on DGM18595) make one long to hear him in some Prokofiev sonatas—and still more in Shostakovich.

The two records made publicly in Sofia are in a special category. For one thing, 'flu was apparently raging through the city, and much of the time the pianist is discerned with difficulty through a dense barrage of abrupt Bulgarian coughs—a scarcely less bronchial recording is no help. Moreover, Richter himself is erratic. Philips ABL3301 is a mixed bag in every sense. The Schubert pieces, though played with chaste clarity, show that the relaxation and almost off-hand charm they need vanish under the concentration of this powerful artist; Chopin's famous E major prelude is much more successful—the rubato is here made expressive of a more intensely felt emotion, and arouses the wish to hear him in more Chopin; the Liszt pieces are immaculate, with a vein of fantasy that distinguishes the Prokofiev recordings behind the incredibly precise fingerwork. He captures ideally the very Lisztian moments in the second *Valse Oubliée* when fantasy suddenly wheels about

to become sanctimoniousness; and the performance of the D flat Etude Transcendentale, the *Harmonies du Soir*, is Richter at his greatest. *Pictures at an Exhibition*, due for release on Philips here in June, is likewise uneven; both pianist and recording improve as the work progresses. The opening pictures are mildly evoked—*The Old Castle* a bit novelettish, the *Tuileries* pretty rather than animated. *Bydlo* is swinging and forceful, but still not a faithful image of the lumbering cart and the weary lurching of the oxen. With the *Chickens in their Shells* the vein of fantasy returns; but the two Jews are weakly characterised. From then on Richter comes into his own: the Limoges scene is bright and vivid, the *Catacombs* and *The Hut on Chicken's Legs* are in their varying ways absolutely terrifying; and *The Great Gate of Kiev* is, as one hoped, tremendously imposing. Richter, by the way, stresses the prayerful motive and the clangour of celebrating bells with understanding—the gate was not an entry into Kiev but (as Hartmann's original picture shows) a huge ornamental affair erected to commemorate the escape of one of the Tsars from assassination.

This is, tantalisingly, almost all the evidence we have on which to consider Richter. What is urgently needed now is a chance to hear his records of the greatest music in the repertory, on which he is wary of committing himself, it seems. We have practically no Mozart from him, only an exciting glimpse of his Chopin, no Beethoven at all—he is reported to have said that he does not consider himself yet ready for Beethoven, an attitude that must draw admiration in days when the air rings with striplings hammering their way through the notes of the *Emperor*. He seems to play little modern music apart from Prokofiev, though the fussy Soviet attitude to contemporary art must bear some blame for this (he has played some Bartók; our leading Bartók scholar, Colin Mason, reports disappointment in Richter's performance of the second concerto in Budapest). He could be capable of the one really great performance of Liszt's sonata that seems to elude everybody. But what is needed still more than records is the reality they promise. How long must we wait before the Russians' much vaunted interest in cultural exchanges takes the practical form of removing this restraint and allowing the world to hear one of its rarest artists?

Cziffra, Curzon and Bernstein

A bout of concentrated listening to an artist of such musical depth as Richter inevitably colours one's approach to other pianists. Even while prostrate before the virtuoso explosions of György Cziffra in Liszt's second piano concerto (H.M.V. Mono ALP1678, Stereo ASD301), I found myself wondering what Richter would have done with the work. Liszt's contradictory character may never be solved by any one interpreter again—how maddening that the gramophone came just too late to catch the old Abbé himself. For here is one case where something more than study of the notes is demanded; and it is, really, as an incredibly brilliant purveyor of the notes

that Cziffra has his immediate strength and ultimate weakness. One cannot, of course, know whether Richter would feel the necessary fascination for Liszt, a sympathy for the highly charged but essentially rootless, easily lured soul that lay behind those kaleidoscopic devotions to keyboard, cloister and bed; but no-one who does not come under the spell, and perhaps to some degree share Liszt's capacity for torment and consolation, will give us much more than fireworks. But first he must be able to enjoy the fireworks without making them seem capable of burning his fingers; and for this we must be grateful to Cziffra. The Grieg concerto on the reverse has already been argued about in these columns. I find myself siding more with Reviewer Mann than with Reader Fagan, though not quite for the same reasons. Instead of trying to elevate this small concerto to something big, Cziffra seems to me to be concentrating so hard on making it what he knows it to be, a lyrical piece, that he falls into the trap of overstating every point; he bruises every bloom by grasping it too tightly. I greatly prefer Clifford Curzon (Decca Mono LXT5547, Stereo SXL2173); he has the advantage of a Norwegian conductor, but in any case displays a more natural feeling for the colour and scent of the assorted melodies—flower metaphors are inevitable with this nosegay of a concerto.

Bernstein's latest venture is, as usual, superbly carried off. It was an excellent idea to couple two performances of light-hearted modern concertos, with the young master conducting from the keyboard, and his own style is a gripping defence of their modernity. As one would expect, he fastens joyfully upon the jazzery that Ravel with great inventiveness took into his style; but the composer's triumph was that it still remained his own style. Bernstein, with his personal debt to jazz, handles this as too central an element in the music, with the result that Ravel is moved to one side in the first movement and we find ourselves confronted by Gershwin. Michelangeli's performance of the *Adagio*, as well as of this movement, has greater poetry, but no-one can catch Bernstein in the *Presto*—this is stunning. Shostakovich's second concerto is played straight, and with a bright friendliness that makes it preferable to Viktor Kalabis on Supraphon (Philips Stereo SABL134).

More on Richter

From the issue of *Soviet News* dated April 7th we learn that Richter has recently made his first appearance in Moscow for almost a year. His programme included items by Beethoven and Chopin and coming plans include his performance with the Borodin Quartet of Max Reger's Piano Quintet and a study of Benjamin Britten's piano works. He is reported to have told *Soviet News* that he found extraordinary freshness in Chopin and that once again he was infatuated with his ballads and études. He said that his work on Beethoven's sonatas was now a source of immense delight.

OTTO KLEMPERER

By WALTER LEGGE

OTTO KLEMPERER will be seventy-five on May 14th. Columbia are celebrating the occasion by publishing on that day two records of orchestral excerpts from Wagner's operas and music-dramas which show aspects of Klemperer's art unfamiliar to the English-speaking world. His fame was first established as an operatic conductor and he was a man of nearly fifty before political exile in America compelled him to confine his musical activities to the concert hall for fourteen years.

Since the time when practice proved that large musical forces could no longer be held together and directed from the harpsichord or by a violin-playing-leader, the great conductors have learned their craft and art in the opera-house. Klemperer began his career in 1907 at the German Opera in Prague, a theatre with a great tradition: Anton Seidl, Gustav Mahler, and Artur Nikisch had been there before him. It was a hard school. Then, as now in Central European opera-houses, the young conductor had not only to learn the current repertoire and to teach the solo singers and chorus their parts, but conduct off-stage choruses and bands and prepare performances for his seniors. The repertoire ranged from Mozart and Weber through Wagner and Verdi to Viennese operettas. At this period Klemperer thought nothing of alternating between *Tannhäuser* and *The Merry Widow*, between *Lohengrin* and *The Laundry Maid* in Prague and escaping to Vienna and Munich to assist at the rehearsals of Mahler's later symphonies.

From Prague he went to the Hamburg Opera, then one of the best theatres in Europe. The company included two promising beginners, Elisabeth Schumann and Lotte Lehmann, who first attracted attention as Pages in *Lohengrin* under his direction. With Caruso as a guest artist he conducted performances of *Martha*, *Carmen* and *La Bohème*. In 1914 he went to Strasbourg and from there as Musical Director to the Cologne Opera (1917-1924). The spread of his international fame began in the later years of this appointment. He conducted *Fidelio*, *Tristan* and *Tannhäuser* in Barcelona in 1920; *Siegfried* in Rome in 1923; *Carmen* in Moscow and Leningrad in 1924 and 1925.

An invitation to join the Berlin State Opera in 1924 he declined in favour of Musical Directorship of the Wiesbaden Opera, but in 1927 Klemperer accepted the Directorship of the Kroll-Oper in Berlin. This was the most controversial period of his career. At that time Berlin was the musical capital of the world. There were three opera houses: The 'Staatsoper, Unter den Linden', the 'Städtische Oper' in Charlottenburg and the 'Kroll-Oper', each playing seven times a week, ten months a year. The musical directors were respectively Kleiber, Bruno Walter and Klemperer. Furtwängler was Director of the Berlin Philharmonic Orches-

tra, and when Siegfried Ochs died in 1928, Klemperer was invited to reorganize and direct the Philharmonic Chorus.

The older theatres concentrated mainly on the established repertoire. Klemperer, working on a much smaller subvention, built up a repertoire of forty-four works ranging from Gluck's *Orphée* through Wagner, Verdi and Offenbach to Janacek, Schönberg, Stravinsky and Hindemith. Under his direction the Kroll-Oper became the most vital experimental opera-house in the history of the art. Stimulated by his experience of the Russian theatres and in particular Stanislavsky's adventurous achievements Klemperer collected around him the most brilliant avant-gardists of the German theatre. The originality of his productions, his unconventional treatment

of the standard repertoire and the high percentage of contemporary music aroused violent antagonism not only from the critics but from various political parties. The theatre was closed in 1931. He continued to conduct at the Staatsoper until February 1933 but in the following month on the seizure of power by the National Socialist Party, his contract was summarily cancelled.

Two months previously President von Hindenburg had presented Klemperer with the Goethe Medal for his services to German culture. In February he conducted a new production of *Tannhäuser*: Adolf Hitler was in the audience. Less than a month later Klemperer was a refugee in Switzerland.

From 1933 until 1947 Klemperer conducted no opera. He had already been to New York in 1926 and 1927 as guest conductor of the New York Symphony Orchestra and in 1933 he was appointed Musical Director of the Los Angeles Symphony Orchestra. In 1937 he founded



Otto Klemperer

the Pittsburgh Orchestra. For all the honours conferred upon him (Occidental College, Doctor of Law, h.c. 1936, and the same title by the Universities of California and Los Angeles in 1937), and his close friendship with his neighbour Arnold Schönberg, the years of exile were years of tribulation. Possibly as the result of a fall from the rostrum during a rehearsal with the Leipzig Gewandhaus Orchestra in February 1933 a brain tumour developed, the treatment and removal of which caused long periods of inactivity and finally left him lamed and partly paralysed.

In 1947, at the invitation of Dr. Todt, the Director of the Budapest Opera and husband of the pianist Annie Fischer, Klemperer returned to Europe as Musical Director of the Budapest Opera. In three years he built up a remarkable ensemble and himself conducted and produced the five great Mozart operas, *Meistersinger*, *Tannhäuser*, *Lohengrin*, *Fidelio*, *La Traviata* and *Tales of Hoffmann*. During this period he also gave concerts in the principal European cities. His close association with London began in 1951 when he conducted the first two concerts given by the Philharmonia Orchestra in the newly-opened Royal Festival Hall. The realization of plans for close collaboration between Klemperer and this orchestra was delayed by a fall at Montreal Airport. A multiple fracture of the femur immobilized him for several months and for the next years Klemperer was compelled to conduct sitting, a posture which would have been an even greater handicap for a man of less imposing stature. The improvement in his physical condition suffered further setbacks in winter 1954-55, when he had to undergo two major operations in quick succession. But again his superhuman will triumphed and within three months he was conducting a Beethoven cycle with the Concertgebouw Orchestra and concerts with the Philharmonia in London. During a studio performance of *Don Giovanni* in May 1955, at the first entry of the trombones (Shaw's "sound of dreadful joy to all musicians") Klemperer suddenly rose unaided to his full height and conducted the remainder of the performance standing.

Settled, with a home in Zurich, appreciated and esteemed in London and Amsterdam as no "foreign" conductor had ever been, it seemed that Klemperer had achieved the security and serenity that had eluded him throughout his embattled career. No season had looked rosier than 1958/59. He was due to conduct for the first time at the Leeds Triennial Festival; he was to give a series of twenty-one concerts with the Philharmonia Orchestra—a conspectus of his mastery from Bach through Haydn, Mozart, Beethoven and Brahms to Bruckner and Mahler; he was to conduct *Tristan und Isolde* in a new production by Wieland Wagner at the Holland Festival and, to crown the year, to conduct for the first time in Bayreuth—*Die Meistersinger*. But misfortune had not finished with him. Recuperating from a mild attack of bronchitis he fell asleep while smoking in bed. Waking in smouldering bedclothes he clutched at the nearest liquid which,

it was later discovered, had been spirits of camphor. Only those who knew the awful will with which he had overcome previous afflictions believed he could survive the burns and shock. For nine months the outcome was uncertain. Then, with some wounds still unhealed, he travelled against all advice to Holland to prepare *Tristan*. After a week of rehearsals which Wieland Wagner told me "showed me for the first time how Wagner could sound" Klemperer collapsed and was taken back to Switzerland for further skin-graftings and treatment. At last, in September 1959, he conducted again: two concerts with the Philharmonia Orchestra at the Lucerne Festival. To honour his return I appointed him principal conductor of the Philharmonia Orchestra for life.

Klemperer was already musical head of the Hamburg Opera before he conducted in 1911 his first important orchestral concert. The Symphony was Mahler's Fourth. In 1911 he conducted the "Eroica" in Mannheim, but it was not until 1919 when he took over the concerts of the Cologne Opera Orchestra that his fame as a symphonic conductor was firmly established. His programmes of the period show the catholicism of his taste and the interest in contemporary music which made him a storm-centre until he was forced to leave Germany. In those years he was the most active champion of Schönberg and Stravinsky, Webern and Janáček, Hindemith and Bartók, Weill and Křenek. Even today there is no man of his generation and comparable eminence so deeply interested and well-informed of contemporary musical trends.

"Incomparable" is a word frequently used to describe Klemperer's art: the man himself is incomparable. He is a giant whose towering frame, powerful physique and relentless will have withstood adversity like an ancient oak. The man and the artist are a twin manifestation of an uncompromising, daemonic will and integrity unchanged by age, adversity and suffering. He is a man of few but trenchant words whose mordant wit seems a bizarre amalgam of Swift and Groucho Marx, but is, in fact, laconic expression of a basic truth.

It is his obsession with truth that makes him the great interpreter. For Klemperer the score is Holy Writ and his obedience to the composer's text is the very antithesis of the artifices by which too many conductors intrude their own personalities between the composer and the listener. Klemperer departs from the detail of the text only when he is convinced that either the manuscript does not exactly convey what the composer really wanted, or when subsequent development in the structure or carrying power of present-day instruments automatically leads to a misinterpretation of the composer's intentions. Earlier in his career he used in turn the Wagner, Mahler and Weingartner retouchings of the scoring of the problematic passages in the Beethoven Symphonies. After more than half a century of wrestling with these problems the only luxuries he now indulges in the nine Beethoven Symphonies are the doubling of the piccolo

in the last movement of the Fifth Symphony and the doubling of the woodwind parts in the tutti of the second and fourth movements of the Ninth. Otherwise the adjustments are in dynamic markings to make clear the span and detail of musical architecture.

The logical corollary of Klemperer's preoccupation with the composer's text, his long practical experience of conveying his will and intentions by Spartan economy of word and gesture is the extraordinary suggestive power he radiates. He does not ask more of the orchestral musician than that he should play exactly what he sees in the notes in front of him, with meticulous attention to detail of note values, rhythm, phrasing, intonation, dynamics, beauty and intensity of tone.

By some inexplicable alchemy, deceptively undemonstrative, Klemperer restores to the clumsy hieroglyphics we call musical notation—black shapes on white paper—the incandescent glow they had in the composer's mind in the ecstatic agony of creation.

The Records

TEST pressings of the four Wagner sides, which Columbia are publishing in connection with Otto Klemperer's 75th birthday, were not available in time for THE GRAMOPHONE's May deadline. However, by the courtesy of E.M.I., I was able to listen to the finished tapes of them all at the recording studios in St. John's Wood. This account is to be taken only as a reviewer's preliminary canter, not as a regular First Review.

Klemperer was a noted Wagner conductor earlier in his career, though he recorded (as far as I can see from WERM) only the *Siegfried Idyll* and the Prelude to *Tristan* with Wagner's concert ending; we have to remember that in his Berlin years Klemperer's reputation was as a brilliant and stubborn champion of new music in the opera house and concert hall alike. Some London concertgoers will remember the Philharmonia concert a few years ago at which Dr. Klemperer conducted a generous selection of Wagnerian orchestral selections.

I hate the bleeding chunks myself, and am always wretched when the Prelude to Act 3 of *Lohengrin*, or the Overture to *Meistersinger*, ends with a thump just as its logical consequence on stage is in earshot. They are both here, and so is Siegfried's Funeral March which does the same thing. Nevertheless I heard these four sides worth with intense absorption and invigoration. The intensity that Klemperer has shown in Beethoven and the spacious, nobly shaped structures that he shows us in Bruckner's symphonies are to be sensed in his conducting of Wagner too. Points in these readings which particularly struck me were the powerful line sustained over a majestic tempo in the Prayer melody at the beginning of the *Rienzi* overture; the weight and vividness of the storm music in the *Flying Dutchman* overture; the exquisitely atmospheric haze on the string tone as the Pulse of Life theme hovers round the



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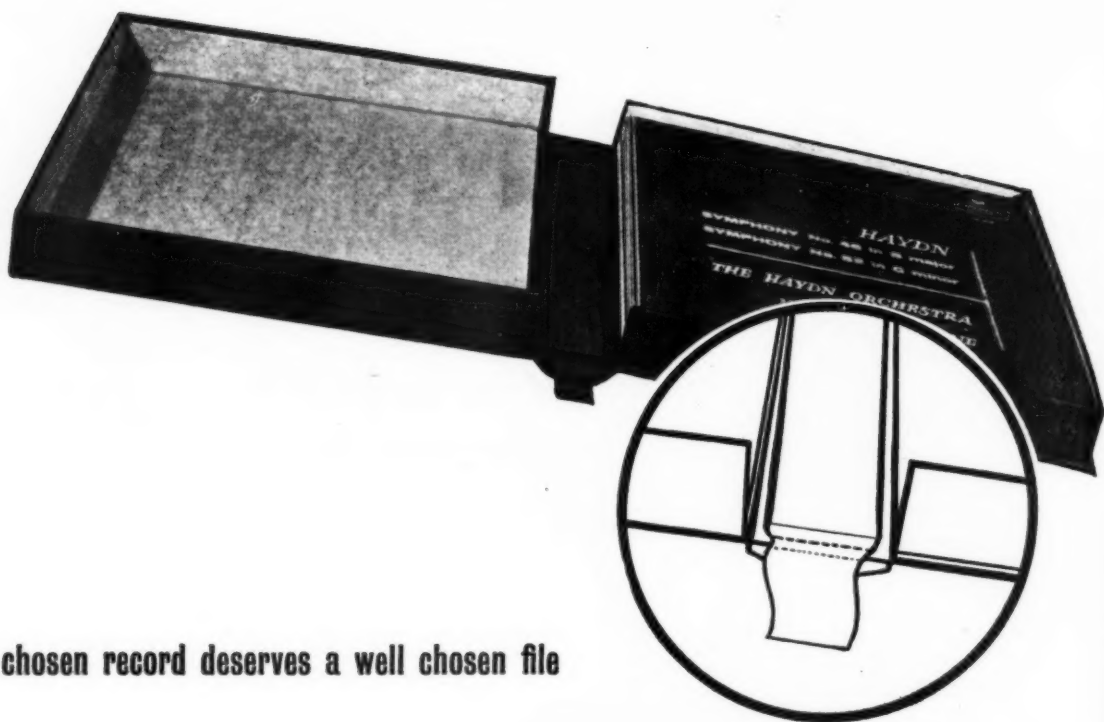
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Throughout the four sides, too, I was overwhelmed by the beauty and almost tangible presence of the woodwind and brass sound; both are very forward, and often more vivid than the strings whose quality, on tape and through this particular

pair of E.M.I. speakers, seemed less silken than in life on several of these bands.

No doubt it will all sound quite different when I hear the discs on my own equipment at home. But as music making, and recorded sound, the tapes promise some stunning aural experience. W.S.M.

WAGNER. *Rienzi*: Overture. *Der Fliegende Holländer*: Overture. *Tannhäuser*: Overture. *Lohengrin*: Prelude to Act 1 (33CX1697 and SAX2347); Prelude to Act 3. *Die Meistersinger von Nürnberg*: Overture; Dance of the Apprentices. *Tristan und Isolde*: Prelude and *Liebestod*. *Die Götterdämmerung*: Siegfried's Funeral March (33CX1698 and SAX2348). Philharmonia Orchestra conducted by Otto Klemperer. Columbia Mono 33CX1697-8: ★Stereo SAX2347-8 (two 12 in., 60s. plus 10s. 6d. P.T.). These records are available in Presentation Box with illustrated booklet and are issued to celebrate Dr. Otto Klemperer's 75th birthday. The records may be purchased separately.

BRUNO WALTER NEWLY RECORDS THE NINE BEETHOVEN SYMPHONIES

THE issue of Beethoven's symphonies on records performed by a famous conductor is an event and, when that conductor is one whose career began when Brahms and Tchaikovsky were still alive, the event becomes doubly interesting and important. Bruno Walter's new recordings of these works have become almost legendary, and music-lovers have been eagerly awaiting their appearance in this country. It is indeed good news then to hear that Philips are releasing the *Eroica* and the *Pastoral* this month, to be followed later by the other seven symphonies.

Dr. Walter's career spans sixty-six years of conducting; his love and enthusiasm for music undiminished, he maintains his life "has been blessed and made happy by music". He has that humility of approach to his art possessed only by the great, and his foremost aim has always been fidelity to a composer's true intention. To quote his own words: "Conducting is not interpretation. Conducting is not to tell the musicians how to play. They know. Conducting—I say that conducting must be a moral influence; it affects the musicians' conscience. The same orchestra can play very badly; every orchestra plays badly sometimes, or it can play very well."

Although not primarily interested in the technique of recording, Dr. Walter has not been slow to grasp the possibilities of stereo and regards this new technique as a great step forward since the days of his 78 r.p.m. records. At the advanced age of eighty-three he is still engaged in re-recording his entire repertoire from Mozart to Mahler for stereo.

The Beethoven series, started in 1958, was made in Los Angeles, in a building notable for its acoustic properties, and only a short drive from Dr. Walter's home. (Illness has made it difficult for him to travel.) A magnificent orchestra had been assembled, the players comprising top men in their respective fields, representing some half-dozen leading orchestras in the country. Nine of the thirteen first-chair positions were filled by players from the Los Angeles Philharmonic, and top-grade film orchestras like the Paramount Recording Orchestra and the M.G.M. Recording Orchestra supplied members to swell the ranks.

Rehearsals took place before actual recording at each session, and this proved to be remarkably effective. Because of Dr. Walter's vast experience with many orchestras, his untiring patience, good humour and innate feeling for every detail,

it was possible to replace the tensions normally experienced at recording sessions by mutual understanding and a general desire to give of one's best. Because an atmosphere of concentration was rapidly built up it was often possible to record complete performances, and not fragments which required subsequent assembly. Thus we have a true picture of Bruno Walter's art, without "tricks" or tampering.

This series is a magnificent example of a truly great conductor's work, a culmination of many years' experience united to a deep musical sensibility, natural melodic sensitivity, and a mature vision.

QUITA CHAVEZ

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★ indicates a stereophonic recording

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Bruno Walter

(Photo: Philips)

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conducted by Rudolf Moralt

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ETUDE in C minor, Op. 10, **No. 12 (Revolutionary)** (Chopin) **NOCTURNE in F sharp, Op. 15,** **No. 2** (Chopin)

Adam Harasiewicz (*Piano*)

EFF 503

Waltz from SERENADE FOR **STRINGS, Op. 48** (Tchaikovsky) **Waltz from "THE SLEEPING** **BEAUTY"** (Tchaikovsky)

The Vienna Symphony Orchestra
conducted by Karel Ancerl

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The Columbia Symphony Orchestra
conducted by
Sir Thomas Beecham, Bart., C.H.

EFF 515

Waltz: MORNING PAPERS, **Op. 279** (Strauss)

The Royal Philharmonic Orchestra
conducted by
Sir Thomas Beecham, Bart., C.H.

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The Cleveland Orchestra
conducted by George Szell

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Overture: **"THE THIEVING MAGPIE"** (Rossini)

The Cleveland Orchestra
conducted by George Szell

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New York Philharmonic
conducted by George Szell

EFF 520

ANALYTICAL NOTES AND FIRST REVIEWS

By

DERYCK COOKE . ROGER FISKE . TREVOR HARVEY . PHILIP HOPE-WALLACE
MALCOLM MACDONALD . WILLIAM S. MANN . JEREMY NOBLE . ANDREW PORTER
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★ indicates a stereophonic recording

ORCHESTRAL

ADAM. Giselle Ballet—excerpts. **Vienna Symphony Orchestra** conducted by **Paul Walter**. Fontana Mono CFE15053 (7 in., 11s. plus 3s. 7d. P.T.).

Excerpts: Marche des Vignerons; Variation de Giselle; Galop General; Valse; Danse general; Pas de deux; Pas de Myrthe; Final.

This is a breathless sequence of snippets from *Giselle*. The tempi are wrong, the texture is limp and heavy, there is no sense of dramatic nor expressive timing, the intonation and ensemble of the strings are well below the expected standard of the V.S.O., and the sound is cramped until it stops, when the hall reverberates at length. There is a scrappy, meaningless, and probably unintentional, repeat of a short passage from the middle of No. 10 (Myrtha's Dance) before the excerpt from the finale. The record does not indicate whose orchestration is used. W.S.M.

BACH. Brandenburg Concertos Nos. 1-6, BWV1046-51. **Yehudi Menuhin** (violin piccolo, violin and viola), **Patrick Ireland** (viola), **Janet Craxton, Michael Dobson, Richard Morgan** (oboes), **Barry Tuckwell, James Quaife** (horns), **Archie Camden** (bassoon), **Dennis Clift** (trumpet), **Richard Taylor, Christopher Taylor** (recorders), **Elaine Schaffer** (flute), **Ambrose Gauntlet, Dennis Nesbitt** (viola da gamba), **Derek Simpson** ('cello), **Eugene Cruft** (double bass), **George Malcolm** (solo harpsichord), **Kinloch Anderson** (harpsichord continuo). Directed by **Yehudi Menuhin**. H.M.V. Stereo ASD 327-8 (two 12 in., 60s. plus 19s. 6d. P.T.). Mono: ALP1755-6 (1/60).

Philomusica, Dart (3/59) SOL60005-6
S.C.O., Munchinger (8/59) SX12125-7

Re-hearing Menuhin's *Brandenburgs* in stereo has been a most rewarding experience. These exceptionally musical and intelligent interpretations sound at their best in these new pressings, and since the ensemble is never very large the illusion of a real concert can emerge with vivid

clarity from good equipment placed against a wall between 15 and 20 ft. in length. We really feel that the musicians are with us, and the various concertante soloists can be easily detected in their relative positions on the "stage". The violin, flute, bassoon, viola, and harpsichord are exceptionally well recorded, but I was also impressed by the clear though never over-penetrating sound of the recorders in No. 4, and the trumpet in No. 2. The problematic balance of No. 1 seems to be completely convincing in stereo, for the horns enjoy their own halo without spoiling the general texture of the tutti. In the trio sections of the Minuet the woodwind and horns are incredibly life-like. In a word, this stereo version confirms my belief that this set is in a class entirely of its own. D.S.

★**BACH. Violin Concertos.** (a) BWV1041 in A minor; (b) BWV1042 in E major. (a) with **Roberto Michelucci** (violin), (b) with **Felix Ayo** (violin), both with **I Musici**. Philips Stereo SABL142 (12 in., 30s. plus 9s. 9d. P.T.).

If you buy concerto records for the sake of the soloist, you won't be much interested in this one. But if you would like to hear two Bach concertos played as Bach wanted them played, then this record is a "must". These are by far the most successful and delightful performances of these works in the eighteenth-century style that I have ever heard. They can, of course, be successfully played by a great virtuoso soloist standing out from his fellow musicians and delighting us by a personal and individual "performance". But Bach wrote these concertos for a private band in days when virtuoso soloists were scarcely known; the solo parts were played by members of the band in the normal course of their duties, and there was almost a sense of anonymity about their performance. I Musici are ideally constituted to recapture this attitude, and the recording engineers have supported them with splendid judgement. The soloists (it is a different member of the group for each concerto) sound as though they are in the band and not right out in front of it, with the result that many passages which never normally sound right on records, do so on this one. The soloist's last semiquaver passage in the A minor and his part from bar 57 onwards of the E major first movement should sound like accompaniments; on every other recording they drown or partly drown the tunes on the orchestra. Here the effect is ravishingly right, and you feel you are hearing these passages for the first time. The balance is wonderfully good in other ways too; for instance at the start of the two slow movements, in which the

bass instruments have a strength and solidity sadly lacking in the recent Menuhin mono recording. Indeed there is a good solid bass all through, a rare virtue on records these days, and plenty of harpsichord, and trills added in all the right places, and semiquavers played on the string in the eighteenth-century way. I am inclined to prefer the soloist in the E major, if only because his intonation is superior. He plays the two adagio bars in the first movement unaccompanied, and though this is how Bach wrote them, it is very hard to believe he wanted the harpsichord silent at this point; the chord progression without it is too unsatisfying. But this is a tiny detail. Both soloists, and indeed the whole group, play both concertos with a quite remarkable sense of style, and yet with grace and vitality. I haven't enjoyed anything so much for a long time. And the quality is superlative. R.F.

★**BARTOK. Concerto for Orchestra. Two Portraits, Op. 5** (solo violin: Steven Staryck). **Royal Philharmonic Orchestra** conducted by **Rafael Kubelik**. H.M.V. Stereo ASD312 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ALP1744 (11/59).

Concerto for Orchestra:
Bamberg S.O., Hollreiser (6/59) STPL 10480

"It will be interesting to hear how much improvement is noticeable in the stereo version, when that is released". That is what I wrote last November, implying that the mono version was so good that the stereo could not be much better. Well, here it is, and in fact it is magnificent. The engineers have done a really superb job of capturing every detail of Bartók's score and at the same time keeping a natural balance for the orchestral sound as a whole. There can be no doubt that the directional definition of stereo does help to make the various strands separate out even more clearly than before, and in fact this is one of the records I should choose if I wanted to demonstrate the benefits of stereo to a sceptical friend.

I wrote in some detail about Kubelik's performance when I reviewed the mono version, finding it perhaps a shade less idiomatic than Fricsay's, but very attractive and well-conceived for all that, and of course very much better recorded. My comments on the brass-playing stand, but the second trumpet lead in the finale is certainly more audible now. Altogether this is a very highly recommended issue. J.N.

BAYER. Die Puppenfee—excerpts. Vienna Symphony Orchestra conducted by **Paul Walter**. Fontana Mono CFE15052 (7 in., 11s. plus 3s. 7d. P.T.).

Excerpts: Waltz; Tyrolean Dance; Chinese Dance; Spanish Dance; Japanese Dance; Harlequin; Various Dolls; Pierrots with cymbals; Tyrolean Dance; Laughing Dolls; March; Galop; Waltz.

Joseph Bayer (1862-1913) was director of ballet at the Vienna Court Opera, and *The Fairy Doll* was his most famous ballet, first performed at Munich in 1895, and revived in St. Petersburg in 1906 with new

choreography. This was the version which Pavlova took over and performed widely; it is remembered with horror by older ballet-goers, but perhaps with pleasure by those for whom it was the only occasion of seeing Pavlova dance. Its greatest claim to fame is, no doubt, that Massine adopted the plot (but not the music) for *La boutique fantasque*.

Anyhow, for those with pleasant memories of *The Fairy Doll*, and for complete students of the history of ballet music, here is a selection from Bayer's score. The waltz is rather reminiscent of Johann Strauss II, the Harlequin's Dance of Sullivan, the Galop of Offenbach. The Chinese Dance, as far as I can see, is a polka, and the Japanese shuffle to a dainty waltz; even the Spanish dolls have a waltz with obligato castanets. The heading "Various Dolls" is a mystery, and I suspect a mythical one, or a general heading. There it is, rather primitive, played without much refinement, but certainly not dull.

W.S.M.

BEETHOVEN. Symphonies. Symphony No. 1 in C major, Op. 21; Symphony No. 9 in D minor, Op. 125, "Choral". Ingeborg Wenglor (soprano), Ursula Zollenkopf (contralto), Hans-Joachim Rotsch (tenor), Theo Adam (bass-baritone), Leipzig Broadcasting Chorus (Chorus-Master: Dietrich Knothe), Leipzig Gewandhaus Orchestra conducted by Franz Konwitschny. Fontana Mono CFL1054-5 (two 12 in., 60s. plus 19s. 6d. P.T.).

Points of interpretation may be arguable but what is incontrovertible about this latest version of the 9th is that the range of sound is too limited. And that, I need scarcely point out, is a particular disadvantage to Beethoven's music. How much the conductor is to blame and how much the recording engineers, I leave them to decide; the record buyer is really only interested in what comes out of his loudspeaker. The first movement shows the fault particularly clearly. Do your best to make the opening sound *pp* and *sotto voce* (as it is marked) and you won't get much of a blaze of sound at the great D major climax; go all out for the climax and your opening will be a full *mf*, as prosaic as can be. This is a great pity, for the sound itself is good, with excellently clear orchestral detail. It's a "hall" acoustic (rightly so) and string bass pizzicati do sound a bit rumbly but the woodwind are looked after remarkably well, always to be heard, yet always in perspective. The double bass line, when it leaves the 'cellos, is also extremely well handled.

The performance itself? Well, judging by what comes out of my speakers (which means that the limited range of sound doesn't help), I can't pretend that it comes near to displacing Klemperer from the top. Konwitschny isn't inside the music in the same way, his interpretative touches are often mechanical—such as the momentary break before the great climax already mentioned. This is meant to emphasise the outburst, of course, and the fact that it doesn't do so here may not be his fault—but it is necessary, anyway?

What I cannot allow is the anticipation of those *ritenuto* markings, precisely written over exactly three semiquavers in the score, and, even more, the impertinent contradiction of Beethoven's *a tempo* indications between them towards the end of the movement. An interpreter may fairly take a liberty on the grounds that a composer may have just not thought of marking it in; what he may not do is deliberately to "correct" markings that have quite obviously been most carefully inserted. And is a *rallentando* over the last three bars a good idea? Surely they want to be rammed home *a tempo*. (However, I'm prepared to leave anyone to argue about that.)

The scherzo suffers deplorably from the lack of real dynamic contrasts and the rhythm isn't steady enough for my liking. It gets hurried when the music is loud and exciting, steadies down elsewhere. The slow movement gets a bit nearer greatness (come to think of it, not much nearer) but has some very prosaic patches.

In the finale we have soloists with ringing voices and lots of technique but the idea of singing softly and warmly doesn't seem to have occurred to them. How loud and bright is "Freude Tochter aus Elysium", for example. (The accompaniment is all *pp*.) The march is taken surprisingly slowly (though, I admit, very near to Beethoven's metronome mark), and this section is scarcely "feuertrunken". The chorus is very good and is well recorded.

I enjoyed the performance of the First Symphony more than anything else, particularly the graceful slow movement and the jolly finale. (There is an abundance of repeats, which I am all for in this symphony, not only the first and last movements but in the slow movement too.)

All the same, nobody is going to buy two discs for a single side and whatever the merits of the rest, it is neither a great performance nor a remarkable recording.

T.H.

BEETHOVEN. Symphony No. 2 in D major, Op. 36. Prometheus Overture, Op. 43. Leipzig Gewandhaus Orchestra conducted by Franz Konwitschny. Fontana Mono CFL1056-★Stereo SCFL112 (12 in., 30s. plus 9s. 9d. P.T.).

Symphony No. 2, Stereo:
Berlin P.O., E. Jochum (10/60) SLP180019
R.P.O., Beecham (12/60) ASD287

I had the pleasure of listening to Konwitschny and the Gewandhaus Orchestra just before writing this review, and the record makes a pleasant memento of the strong dignified timbre of this historic band. They are evidently playing in a warmer and more resonant room than the Royal Festival Hall. The sound, in both stereo and mono versions (for once there is almost nothing to choose between the two), is rich and thrilling, almost a knock-out in fortissimo climaxes; the advantage in stereo is that you can hear the antiphony of first and second violins (the latter sitting on the conductor's right).

The *Prometheus* overture shares side one with the first movement of the symphony, and is given a lively, festive performance, marred only by occasional laziness in

rhythm which can also be noticed here and there in the symphony. Konwitschny takes a leonine, dynamic view of the D major symphony, not unlike Beecham's, though without his wit and also without his mastery of nuance and the subtle inflexion. Finely built and richly euphonious as Konwitschny's version is, it is also rather heavy weather compared with Beecham's fiery reading. For a quick comparison between the two, try the scherzo; both take it steadily, but one account is alive to every bar, while the other ends by seeming dull. Philips gives us, perhaps I should repeat, the finest sound of the three stereo versions.

W.S.M.

★BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Columbia Symphony Orchestra conducted by Bruno Walter. Philips Stereo SABL132 (12 in., 30s. plus 9s. 9d. P.T.).

Roston S.O., Munch (4/60) SB2085
Hamburg P.O., Keilberth (11/60) SMAI
Vienna P.O., Solti (12/60) SKL2164
Cleveland, Szell (1/60) SCFL100
Berlin P.O., Frickey (1/60) SLP180038

Sometimes the reviewer gets tired of hearing over and over again the same old masterpieces—until he encounters a performance of one of them which makes him fall in love with it all over again. Bruno Walter's *Eroica* is a case in point: despite certain reservations, this is easily the best stereo version so far, a great conception of the noblest kind, admirably realised by a first-rate orchestra.

Walter gives us a broad first movement, a massive Funeral March, a swiftly pulsating Scherzo with a slightly relaxed Trio, and a finale compounded of grace, power and majesty, and almost throughout there is an easy flow in the rhythm which allows all the time in the world for beautiful phrasing. The mysterious depths of the music are plumbed with a hushed but warm and full *piano*, and the titanic climaxes are equally warm and full, without any bombast.

The finest parts of the performance, for me, are the finale, which is built up inexorably into a perfectly integrated whole, and the scherzo, in which the horn-theme of the Trio can never have sounded better: Walter allows the players plenty of time to play their first phrase *piano*, before they leap away to the second at a full-blooded *forte*. The reservations I have to make concern the first movement and the Funeral March: both are extremely fine in overall effect, but there are passages which spoil them for me. I should find it hard to endure repeated hearings of the rhetorical drawing of breath at the climax of the strings' running passage just before the third main theme of the first movement (the sequence of repeated wind chords), especially as it is repeated in the recapitulation. Again, after the magnificent handling of the E minor climax in the development, by means of a slight holding back, the rhythmic flow vanishes, because the sad E minor theme which follows is taken at a still slower tempo, and it is treated in the same way each time it recurs. In the Funeral March, the only disturbing thing—but a very disturbing one—is the sudden swift *accelerando* soon after the fugal

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section has begun. These are strange blemishes on a glorious performance.

The recording is admirably clear, the tone quality good, and the stereo effect excellent, but the orchestra is rather too far away (especially in the Scherzo) to allow of a really vivid impact; on my pressing there is a momentary but considerable drop in dynamic level shortly before the double bar in the first movement, a noticeable tape-join where the E minor theme enters, and a few clicks in the early stages of the recapitulation. All this is comparatively unimportant, but the point at which the break occurs in the Funeral March is not. Only D.G.G. have managed to get it all on to the first side, and the usual (and only possible) break is the moment when the opening music returns after the Trio. On the Szell recording the break is made fifty-three bars later, between the high A flat and the low one, which is ridiculous; but in the present case, the turn-over comes before the first one, which is even more nonsensical. Any break hereabouts is insupportable, and this is perhaps a decisive point for the sensitive music-lover who wants a recording of the *Eroica*. D.C.

BEETHOVEN. Symphony No. 3 in E flat major, Op. 55, "Eroica". Berlin Philharmonic Orchestra conducted by **Eugen Jochum**. Heliodor Mono 478072 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

I thought the day had gone for ever when one had to turn over a mono LP of the *Eroica* in the middle of the Funeral March, but apparently not. Perhaps this unfortunate feature of the present disc is due to the impossibly slow tempo at which the movement is taken by Eugen Jochum. I imagine it must be, since D.G.G. have recently shown that it is possible to make even a stereo LP of the work without such a break. Luckily, the turn-over is in the sensible place—where the opening music returns after the Trio.

Altogether, though, this is not a very inspiring performance. The first movement moves naively from one tempo to another, according to the changing moods of the music; in fact, the conductor seems to be guilty of a fault for which many a young musician has been rapped over the knuckles—slowing down when the music gets soft and accelerating when it gets loud. The result is that the opening of the development nearly stops, and the big working-up passages before the recapitulation and at the end of the movement, seem to be running downhill without brakes. The slow movement is simply *funèbre*, without being a *Marcia* at all: the snail's pace itself is bad enough, but it is aggravated by an unjustifiably sluggish treatment of the main theme's little *acciaccatura* and dotted notes.

The rest of the interpretation seems to belong to another performance—the scherzo is very lively, and the finale really drives (though there is little relation between the main tempo and that of the slower section, and a lack of firm rhythm and line throughout). Eugen Jochum is an excellent conductor of Haydn; if only he would bring the straightforward classical methods he

uses for that composer's music to bear on Beethoven!

The recording is good, with a little top-boost, but it lacks brilliance in the tutti passages. As a bargain, the disc is out-classed from the point of view of performance by the Horenstein version reviewed last month (GBY10700), of which, unfortunately, the sound is inferior; the best cheap *Eroica*, both as performance and recording, is still the Kleiber/Ace of Clubs. D.C.

BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Prometheus Overture, Op. 43. Suisse Romande Orchestra conducted by **Ernest Ansermet**. Decca Mono LXT5566; ★Stereo SXL2193 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

★**BEETHOVEN. Symphony No. 6 in F major, Op. 68, "Pastoral". Columbia Symphony Orchestra** conducted by **Bruno Walter**. Philips Stereo SABL133 (12 in., 30s. plus 9s. 9d. P.T.).

Symphony No. 6, Stereo:
Philh., Klemperer (10/58) SAX2280
V.S.O., Dorati (10/50) SCFL10
V.P.O., Monteux (3/60) SB2065

Walter's is a broad, mellow, lyrical kind of performance which nevertheless does not lack vigour when the music really calls for it. What makes this a really great interpretation, though, is the way in which Walter moulds the music, lavishing just as much care on the shape of a movement as he does on that of a phrase. The result is that the music has both breadth and intensity, which in the last movement becomes practically incandescent. In this respect the only stereo version that can be compared with it is Klemperer's, with which it has many points in common.

Ansermet's interpretation is a thoroughly sound one, but for various reasons cannot be placed quite in this class. For one thing the Suisse Romande Orchestra is simply not as fine a body as the Columbia Symphony Orchestra; there is some distinctly out-of-tune oboe-playing, and the strings have not the same unanimity (quite apart from the famous richness of tone, which on Walter's record is rather exaggerated by the recording, I think). Again, while Ansermet is not by any means dully literal, too many of his departures from strict literalness seem merely due to convention; there are *ritenuti* in both the first and second movements that do not strike me as springing from any inner necessity of Ansermet's own interpretation, which in general aims at keeping the music moving rather than shaping it. Lest this sound rather grudging praise for what is, after all, a very enjoyable account of the symphony, I should add that the *Shepherd's Merry-making* dances along exceptionally briskly, with nicely managed transitions to the episodes in faster tempo. What is more, Decca have given Ansermet an exceptionally faithful recording in both versions, which permits us to hear a good deal of rhythmic detail that is often submerged. Walter's whole approach, as well as the recording Philips (i.e. American Columbia) have given him, sometimes obscures these details of articulation, but nothing can obscure his over-all control. J.N.

BEETHOVEN. Symphony No. 7 in A major, Op. 92. Leipzig Gewandhaus Orchestra conducted by **Franz Konwitschny**. Fontana Mono CFL1053; ★Stereo SCFL113 (12 in., 30s. plus 9s. 9d. P.T.).

Stereo:
Philh., Cantelli (10/58) ASD254
Chicago S.O., Reiner (2/59) SB2010
Berlin P.O., Boehm (11/50) SLPM138018
V.P.O., Solti (12/59) SXL2121

When listening to Beethoven's Seventh Symphony, one realises that beauty of sound is not necessarily an ingredient of great music—and this performance brings the fact home more than most. Konwitschny gives one of the most exciting interpretations of the work which I have heard, by bringing the maximum power and weight to bear on the music, and it sounds hard, rough and granite-like, which I am sure it should. (Nothing to do with the quality of the orchestral playing—I hasten to add—which is superb.)

The first movement's introduction is taken very broadly, with massive phrasing, and its main *allegro* at a very steady speed: if this tempo hardly corresponds to Beethoven's marking of *vivace*, it's one that Klemperer has used, and it's infused with a terrific momentum and tension which I personally find absent from Klemperer's performance. (Incidentally, the exposition is repeated, with great benefit to the structural balance.) The *Allegretto* is brought brusquely into line with the overall conception, being played weightily at a not-too-slow tempo, a treatment which some people, I feel sure, won't care for: in fact, it's hard to justify the heavy handling of the restatement of the opening theme (marked *piano, dolce*) and of the fugal section (marked *pp*), in both of which the semiquavers are hammered out rather ruthlessly.

But the rest of the performance is thrilling in the extreme. In the scherzo, the impetus is amazing—the abandoned forward sweep of the minim-and-crotchet bars even surpasses that in the Rowicki mono recording I reviewed in March; in the Trio, which is taken fairly quickly, tension is maintained by precise rhythmic control of those too-often-neglected final quavers of each bar. And the finale is literally spellbinding: for once the excitement never lets up for a moment, owing to the persistent weighty attack on the main accents. The effect is vastly enhanced by the repeat of the exposition, which allows an enormous amount of tension to generate early on, in preparation for what is to come.

This is by far the most impressive performance on stereo so far; a pity that the actual recording is not in the top class, by any means. In both stereo and mono, the tutti passages are muddy and fail to blaze properly; only in the quieter music is the stereo effect noticeable—and, even then, the strings at the opening of the *Allegretto* come straight from my right-hand speaker. But personally I would be willing to put up with these defects for the truly remarkable performance. D.C.

INDEX AND BINDING
Volume XXXVII
(see advert page 61)

BEETHOVEN. Piano Concertos. (a) No. 4 in G major, Op. 58; (b) No. 5 in E flat major, Op. 73, "Emperor". (a) **Paul Badura-Skoda** (piano), **Vienna State Opera Orchestra** conducted by **Hermann Scherchen**. (b) **Jacob Lateiner** (piano), **Vienna State Opera Orchestra** conducted by **Armando Aliberti**. Westminster Mono XWN18540 (12 in., 30s. plus 9s. 9d. P.T.). Item (a) previously available on Nixa WLP5143 (2/54).

"Hi-Fi" say the labels of this record, and the envelope, too, which claims that Westminster's "Natural Balance" creates "the illusion that the listener's chair is the most-favoured seat, acoustically, in the concert hall". But when you actually get as far as playing the record the "most-favoured seat" appears to be behind a pillar, under a sack, and in a hall with a very low ceiling. This is not what I call "Hi-Fi", and in fact one of the performances, Badura-Skoda's, was previously issued here in February 1954; it sounds its age.

The value in playing time is staggering, but you have to pay for it; there is a lot of pre-echo, some noisy surface, woolly piano tone in No. 4 and a coarse string sound in No. 5, and a lack of bass frequencies in the finale of each concerto. Badura-Skoda's performance of the G major concerto was much admired in its day, I see; I find it fundamentally rather prissy and lacking in spontaneity. The orchestral playing is poor, but I don't think this was ever disputed by original reviewers; Jacob Lateiner's reading of the *Emperor* is brilliant and musically rather nondescript, in the finale almost empty. Who, I wonder, is Armando Aliberti? Or rather, what is his real name? Both soloists are young men, and while I know nothing of Mr. Lateiner's recent playing, it does seem unkind that Badura-Skoda's old sins should continue to be visited on him after he has grown out of, and atoned for them. W.S.M.

BEETHOVEN. Piano Concerto No. 3 in C minor, Op. 37. Piano Sonata No. 14, Op. 27. No. 2, "Moonlight"†. **Wilhelm Backhaus** (piano), **Vienna Philharmonic Orchestra** conducted by **Hans Schmidt-Isserstedt**. Decca Mono BR3038 (10 in., 15s. plus 4s. 10d. P.T.): ★Stereo SXL2190 (12 in., 28s. 9d. plus 9s. 4d. P.T.). The item marked † is available only on the stereo record.

Piano Concerto No. 3, Stereo:

Rubinstein, N.Y.S.A., Krips (1/58) SB2008
Solomon, Philb., Menges (3/59) RSD751
Katchen, L.S.O., Garba (5/59) SXL2106
Firkusny, Philb., Sumkind (2/60) SP8468

Backhaus, as you may have noticed, has been re-recording his interpretations of Beethoven's five piano concertos, all with the Vienna Phil. and Schmidt-Isserstedt, who is a fine Beethoven conductor. This disc completes the set (Nos. 1 and 2 share a disc). The stereo sound is excellent; on the ten-inch mono the piano tone is somewhat metallic. The tempi are well chosen and since Beethoven's own cadenza to the first movement is a noncommittal, not to say inadequate, one (compared with those to the other concertos), Backhaus's

choice of one by Carl Reinecke gives interest to the version; it is a highly elaborate and eventful cadenza that offers a whirlwind of sound for the recording engineers to pride themselves on capturing—they can do so, too. I'm not sure that it isn't too elaborate a cadenza, but Backhaus thunders through it with immense relish.

I could wish that there were as much relish in his reading of what Beethoven wrote. Its olympian efficiency, unconcerned to explore the beauties of the music or to win over people who may not care for the piece, leaves me stone cold. In the development of the first movement, for instance, when the soloist takes up the first theme again and adds a new, pathetic idea to it, Backhaus gives no suggestion that either he or Beethoven had any feelings about it. And in the A flat episode of the rondo he dispatches the most endearing of Beethoven's melodies as though it were no more than a milestone on a journey. Not that this is a classical, eighteenth-century type of performance; Backhaus takes a big, eminently Beethovenish view of the concerto. But he tells me nothing about it. For gramophone purposes and repeated listening this may well be a performance that wears well, so I cannot condemn it. I can simply say that repeated hearing hasn't weakened my affection for the versions by Solomon (10-inch—not the best modern stereo but quite acceptable) and Katchen (12-inch with the youthful rondo in B flat as fill-up). Both these are stylish and compelling as well.

Backhaus's fill-up is a performance of the *Moonlight* Sonata that sounds very like the one I have heard on an EP disc. It is a performance in the old style, elastic in rhythm but very aristocratic. The piano here is perhaps rather too close for comfort. W.S.M.

BEETHOVEN. Violin Concerto in D major, Op. 61. David Oistrakh (violin), **French National Radio Orchestra** conducted by **André Cluytens**. Columbia Mono 33CX1672 (12 in., 30s. plus 9s. 9d. P.T.).

Campoli, L.S.O., Krips (5/52) (R) LXT5352
Menuhin, Philb., Furtwängler (2/54) ALP1100
D. Oistrakh, Stockholm Fest., Ehring (12/54) 33CX1194
Schneiderhan, Berlin P.O., Kempen (6/55) DGM18099
Elman, L.P.O., Solti (11/55) LXT5068
Gimpel, Bamberg S.O., Hollreiser (12/55) PL9340
Milstein, Pittsburgh S.O., Steinberg (7/57) P8313
Heifetz, Boston S.O., Munch (9/57) (9/58) (R) RB16124
I. Oistrakh, Pro Arte Orch., Scheuchter (3/58) 33CX1514
Totenberg, Poznan P.O., Witlocki (8/59) 479006
Loveday, Royal Danish Orch., Hurst (1/60) XID5025
Francescatti, Philadelphia, Ormandy (3/60) GBL5506

David Oistrakh's 1954 recording of the Beethoven Violin Concerto has been among the three or four best ever since it came out, in spite of some rather uninspiring orchestral playing. His new version is a little disappointing. Certainly the orchestral playing is very much better; though not quite as satisfying as it is on the Menuhin and Schneiderhan discs, it is big in feeling and worthy of a great violinist. Also it is very

well recorded. But alas, when soloist and orchestra come together the balance largely undoes the good intentions of the players. Oistrakh is much too close to the microphone, so that he sounds screechy whenever he plays loud. Things are arranged so that he seldom drowns the orchestra (but listen to the passage around bar 260 in the finale), but the effect is so unreal, with the soloist making as much noise as all the first violins, that one can hardly attend to the music. Fortunately Oistrakh is so good a musician that he delights in playing softly when the composer asks him to, and the slow movement goes supremely well. But I found his intonation a shade worrying at a number of points, for instance after the first movement cadenza. He is a little out of tune in this passage in the old recording, but I have the feeling that this imperfection has increased with the years. This fact, if it is a fact, and the better balance of the 1954 recording make me doubtful of the superiority of the new one. I prefer the Menuhin, Schneiderhan and Milstein versions to either, even though all this makes me seem more disparaging of the new Oistrakh disc than I intend, and I must add that his wonderful breadth of vision and general grasp of the music come through in spite of the balance. The stereo version, already advertised, has not yet reached me. R.F.

BERLIOZ. Overtures. Benvenuto Cellini; Waverley, Op. 2; Le Corsaire, Op. 21; Les Francs Juges, Op. 3 (CCL30159); Rob Roy; Le Carnaval Romain, Op. 9; King Lear, Op. 4; Beatrice and Benedict (CCL30160). **Philharmonic Promenade Orchestra** conducted by **Sir Adrian Boult**. Pye Mono CCL30159-60 (two 12 in., 57s. 6d. plus 18s. 8d. P.T.). These records may be purchased separately.

Boult gives as admirable performances here as he always does of Berlioz overtures. There are others who let *Le Carnaval Romain* rip rather more and who give *Le Corsaire* more bravado, but these performances are still lively enough and you can hear all the notes and rhythms, which is more than you can always say. Those syncopated woodwind bars in *Le Corsaire*, for example, are clearly syncopated, whereas you often wonder if the players really are doing it at the speed some conductors choose. In the more serious pieces Boult's judgment is combined with imagination to give fine performances of *King Lear* and of that remarkable score, *Les Francs Juges*. *Benvenuto Cellini* is particularly good in its sensitiveness, brilliance and judgment, while *Beatrice and Benedict* is very neatly turned.

The novelty is *Rob Roy*, the only recorded performance we have. This overture, based on (of all unlikely combinations) "Scots wha hae" and material that we know better from *Harold in Italy*, dates from that famous occasion when Berlioz equipped himself with poison, pistols and even a set of woman's clothes for a disguise, and went off from Rome to Paris to murder the husband of the girl he loved. Luckily—and typically—he got no farther than Nice, where he spent a month very happily, enjoying the sun and sea and sketching, amongst a good deal else.

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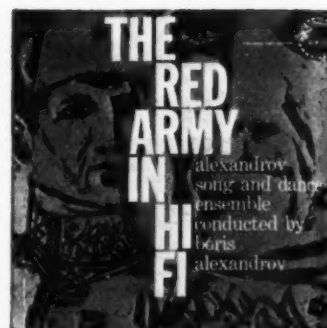


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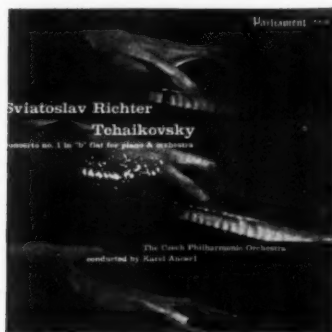
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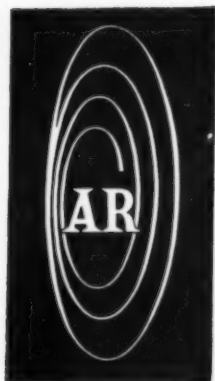
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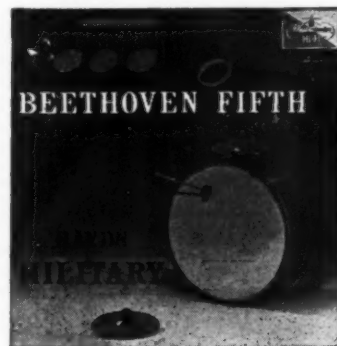


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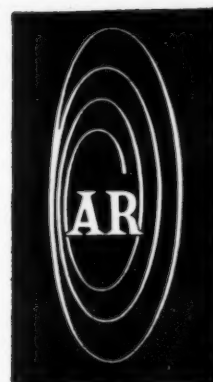
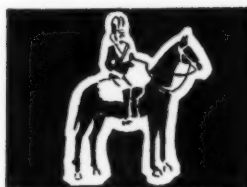
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this overture. I found the mixture of themes slightly comic (through no fault of Berlioz), though I'll lay a wager that some Berlioz enthusiasts, spoiling a perfectly good case by gross exaggeration, as has been done here in London recently over the opera *Beatrice and Benedict*, will say that "Scots wha hae" is here raised by genius to divine heights.

The performance of this overture contains the only noticeable blemish in a great deal of first-rate orchestral playing, an opening in which the first horn note perceptibly rises in pitch and where all the brass take a few notes to settle down. The recording itself is excellent throughout both discs.

The sleeves are very well produced indeed, with readable notes by Eric Morgan. Odd, though, that he should draw attention to what he calls the large orchestra needed for *Le Carnaval Romain*, just because it has two cornets added to the trumpets, nothing unusual, whereas *Benvenuto Cellini* has certainly been prevented from becoming a really popular overture because it does need so many extras—two cornets as well as four trumpets, not to mention four bassoons and two timpani players. But this is by the way. Here are two admirable and authoritative Berlioz discs and the collector couldn't do better if he wants to fill out this part of his library right away. T.H.

BORODIN. In the Steppes of Central Asia. Lamoureux Orchestra conducted by **Jean Fournet**. Philips Mono SBF213 (7 in., 5s. 3d. plus 1s. 8½d. P.T.).

This is an impeccable performance: a nice jog-trot tempo, some beautiful woodwind playing, horns not too noticeably vibrato for a French orchestra, excellent brass and wind chording, just the right amount of quiet, restrained expression. The recording is first-rate, apart from a blurring of the horns at one point. The only trouble is that one has to turn over in mid-stream and, anyway, Borodin's gentle little tone-poem doesn't seem to me a meal in itself, but only a *hors d'oeuvre*. I personally would be inclined to fork out the extra and get Ansermet's coupling with Moussorgsky's *Night on the Bare Mountain* (Decca LW5060). D.C.

BRAHMS. Piano Concerto No. 1 in D minor, Op. 15. Erik Then-Bergh (piano), **Czech Philharmonic Orchestra** conducted by **Karel Ancerl**. Supraphon Mono SUA10022 (12 in., 30s. plus 9s. 9d. P.T.).

Brahms's First Piano Concerto, with its harsh, inept scoring, rarely sounds good in the concert-hall, and hardly ever on disc, but the Supraphon engineers have cleverly taken all the grit out of the score. They have only managed to do this, admittedly, by bringing everything pretty close up, which entails an inevitable loss in the distances and perspectives the work needs (especially in the *Adagio*, in which there is never anything like a real *pianissimo*, despite the sensitive orchestral playing). Nevertheless, with a nice balance between piano and orchestra, this is about as pleasant a reproduction of the sound of the work as one can expect to hear.

Unfortunately, I cannot say that the performance impresses me as strongly. The best thing is the finale, which has a splendid thrust and drive; in the *Adagio*, the soloist only intermittently catches the appropriate mood of rapt rumination, and in the first movement there is a curious lack of passion. It seems to me that the latter deficiency is mainly due to the adoption of a tempo just slower than the slowest at which the music can make its true impact; this is noticeable at the very start, where the excellent conductor, setting the pace which was presumably asked for by Then-Bergh, cannot make the opening theme storm at all convincingly. But even at this tempo, Then-Bergh plays with remarkable coolness, and makes little of the battering octave passages. I much prefer the full-blooded performance by Katchen and Montoux which I reviewed last month (Decca mono LXT5546, stereo SXL2172); if the recording has the familiar gritty quality, it nevertheless captures the mysterious perspectives of the music more successfully. D.C.

BRAHMS. Violin Concerto in D major, Op. 77. Leonid Kogan (violin), **Philharmonia Orchestra** conducted by **Kyryl Kondrashin**. Columbia Mono 33CX1692 (12 in., 30s. plus 9s. 9d. P.T.).

Renardy, Concertgebouw, Munch (7/51) LXT2566
Marty, Philh., Kletzki (10/54) 33CX1165
D. Olstrakh, Dresden Staatskapelle, Konwitschny (7/55) DGM18199

Heifetz, Chicago S.O., Reiner (3/56) (7/58) (R) RB16117
Schneiderhan, Berlin P.O., Kempe (5/57) DGM18132

Kogan, Paris Cons., Bruck (2/58) 33CX1506
Menuhin, Berlin P.O., Kempe (10/58) ALP1668
Francescatti, Philadelphia, Ormandy (3/59) ABL3229

Szeryng, L.S.O., Montoux (11/59) RB16168

It is odd that Kogan's 1958 recording of the Brahms, also for Columbia, should still be in the catalogue, but its days are presumably numbered for the new one is a decided improvement, most noticeably as regards the orchestral playing. It is also better balanced. The Brahms Violin Concerto has been rather unlucky in that the soloist is given undue prominence in all the best performances, for instance the Heifetz, Menuhin and Szeryng. But Kogan, at any rate in the first movement, sounds like a soloist in a concert hall. You can hear him perfectly clearly, but he has not been allowed the superhuman volume of tone that assails the ear from so many discs. Someone seems to have had cold feet about this unusual realism, for in the later movements the soloist is brought rather nearer the microphone. The balance also varies as regards the woodwind, which, after the first movement cadenza, appear to have the prominence only possible with a special microphone but seem to be less favoured later on. Nevertheless this is on the whole the best balanced recording of the Brahms that I have heard for a long time, and that alone makes it worth your consideration.

In the first movement Kogan does not bring so much personality to the music as Menuhin, though he asserts himself more later on. Nevertheless he is highly competent and he improves as he goes along. He drowns the oboe in the second movement recapitulation, but on the whole he plays

this movement most beautifully, and he has plenty of *brío* in the finale. In the first movement he spreads some of the tight rhythmic three-note chords around bar 165 with rather disagreeable effect, and I did not feel that he quite conveyed the architectural side of this movement, though in detail he plays very well indeed. R.F.

BRAHMS. Hungarian Dances: Nos. 1, 3, 5, 6, 17, 18, 19, 20, 21.

DVORAK. Slavonic Rhapsody No. 3, Op. 45. Scherzo Capriccioso, Op. 66. Royal Philharmonic Orchestra conducted by **Rafael Kubelik**. H.M.V. Mono ALP1769 (12 in., 30s. plus 9s. 9d. P.T.).

First of all let it be said that the quality of the recorded sound on this whole disc is first-rate, and if the recent Kubelik/R.P.O. version of Bartók's *Concerto for Orchestra* is anything to judge by, the stereo will be even better. And in music of this kind, which makes little claim to profundity, the quality of the sound is obviously a matter of great importance. Of the two sides I'm inclined to think that the one devoted to Dvořák comes off better, and particularly that "charming bore" (as R.F. rightly called it), the third Slavonic Rhapsody. Kubelik here gets his orchestra to communicate a real sense of enjoyment. If the *Scherzo Capriccioso* is less satisfactory, this is because the rhythm is at times a little sticky. The tunes, and particularly the well-known one, go with a real swing, but transition passages often seem abrupt and jerky. Kubelik omits the repeat of the middle *poco tranquillo* section, which is a pity because the work can do with more of this particular contrast. From memory I am inclined to think that I would prefer the version of this piece that Sawallisch made with the Philharmonia (Col. 33SX1034, a fill-up to the Fourth Symphony), but at this length of time I can't remember whether or not he too made this cut, and in any case it is most unlikely that his was as well recorded as this new version of Kubelik's.

The selection from Brahms's *Hungarian Dances* contains the proper mixture of fire and languor, but because it is a series of small and repetitive musical units it is more vulnerable to Kubelik's inability to make his rhythmic *rubato* convincing. Of course plenty of *rubato* is needed in this music; it would be absurd to play it "straight", but there is a kind of clumsiness about many of the shifts of tempo here, that keeps bringing the music down to earth. Perhaps I have made too much of this. It is certainly an attractive issue, prepared with care and affection for the music, and you may well enjoy it more than I do. J.N.

★**DELIBES. Coppélia Ballet—complete. Minneapolis Symphony Orchestra** conducted by **Antal Dorati**. Mercury Stereo AMS16018-9 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.). Mono: MMA11000-1 (2/59).

Suisse, Ansermet (2/59) SXL2094-5

Dorati and Ansermet are two of the finest conductors of ballet music in the world (how I wish that our Royal Ballet,

which deserves the best musical direction in the world, would make regular use of their services); it is illuminating to compare their readings of the great ballet scores, which are quite distinct in character. On record most people would prefer Ansermet's versions of the Stravinsky ballets, I suspect; he has an unrivalled understanding of their nature as evocation and as a basis for dancing. On points, too, I think I derive more pleasure from Ansermet's recording of Tchaikovsky's *Nutcracker*. But in *The Sleeping Beauty* honours are divided evenly, and in *Swan Lake* Dorati wins, if only because he plays all the music.

The two *Coppélias* are both extremely enjoyable, and choice between them must remain a matter of temperament. M.M., reviewing Ansermet in stereo and Dorati in mono, noted the vitality of Dorati's interpretation, and noted too that the orchestral playing isn't quite first class in either set—that of the Minneapolis Orchestra is rather more spruce, I think. But each sounds well in stereo; in a nutshell the Mercury stereo sound is more refined, that of the Decca more opulent and warmer. Balletgoers here will find that Dorati takes the lively numbers, including those of Allegretto type, rather faster than we're used to (e.g. the Valse and Mazurka in the first act, and the Galop in the last scene—very exciting this); I greatly enjoy his treatment of Swanilda's character solos in Act 2, and the divertissements in the finale. In mono the loud numbers sound rather oppressive—the mono Decca is more comfortably recessed; but in stereo there is less to choose between them. If I prefer the Decca/Ansermet album it's for the greater charm and character (and in expressive passages the greater intensity) that Ansermet finds in Delibes's endearing score. I fancy that this doesn't strike on M.M.'s box, and would agree with him that the gusto and refinement of colour and texture in Dorati's account are most refreshing. Each has strong points in its favour. You must simply decide which means more to you—gusto or charm.

W.S.M.

GRIEG. Peer Gynt—Suites Nos. 1 and 2, Opp. 46 and 55. Hamburg State Orchestra conducted by **Bruckner Rugeberg**. Pye Mono GGL0029 (12 in., 15s. 10d. plus 5s. 2d. P.T.): ★Stereo GSGL10029 (12 in., 20s. 9d. plus 6s. 9d. P.T.).

GRIEG. Peer Gynt—Suites Nos. 1 and 2, Opp. 46 and 55. Two Elegiac Melodies, Op. 34.

SMETANA. Ma Vlast: Vltava. Nordwestdeutsche Philharmonische Orchestra conducted by **Wilhelm Schüchter**. H.M.V. Mono XLP20018 (12 in., 16s. 11d. plus 5s. 6d. P.T.).

I've remarked before that the two standard suites from *Peer Gynt* make rather short measure for a 12-inch LP, but that one shouldn't perhaps complain when the label is a bargain one. Pye's Golden Guinea offers this coupling. However H.M.V.'s Concert Classic goes one better, and offers three extra pieces on the disc, one of them being *Vltava* which is quite extended. And

the orchestral sound is unusually opulent and spacious. Schüchter's readings are rather Wagnerian, if you're keen on Grieg as a nationalist figure (on cheap labels the Camden version by Grüner-Hegge is very idiomatic), but they are full of enjoyable detail. He gives the second verse of Solweig's song to a solo violin.

After this the Golden Guinea loses its lustre a bit. The performances are decidedly staid (no danger to married men, this Anitra), and the mono sound comparatively hard; the playing is none too neatly disciplined. On top of this, the stereo version has its channels reversed, so that you have the 'cellos on the left and the violins on the right. This happened on a stereo Guinea a month or two ago; have they got their leads reversed? W.S.M.

GRIEG. (a) Sigurd Jorsalfar Suite, Op. 56. (b) Holberg Suite, Op. 40. (a) London Symphony Orchestra conducted by **Oivin Fjeldstad**. (b) **Stuttgart Chamber Orchestra** conducted by **Karl Münchinger**. Decca Mono BR3039 (10 in., 15s. plus 4s. 10d. P.T.).

It seems a little odd to produce a disc of Grieg's music with one side conducted by a distinguished compatriot and then to turn the other side over to someone else. Münchinger gets the better music, too, for the *Sigurd Jorsalfar Suite* is less than the best Grieg, while the *Holberg Suite* is lovely by any standards.

I confess that the only part of *Sigurd Jorsalfar* I know well is the March (like most other people, probably), but the moment I put this side on I felt distinction in the conducting and the March itself is so effectively built in Fjeldstad's performance that I was more than usually impressed by it. Fjeldstad is clearly a most gifted conductor and he equally clearly loves Grieg.

He presumably possesses a copy of this disc and I would much like to know what he thinks of the other side. Münchinger gets a very spick and span performance of the *Holberg Suite* (though either he or his engineers sometimes fail to get much difference between *p* and *f*) and I am sure that Fjeldstad would admire the deft string playing but I suspect he might want a more affectionate performance of the *Sarabande*. Throughout this side there is the most expert playing, rehearsed to the last dot, but the *Air*, too, lacks a warmth of feeling, what I can here fairly call *Innigkeit*. Technically it's wonderful—but much of it leaves me cold.

The recording of both sides is good, bright and clear. T.H.

★**HANDEL. Water Music—complete. Concertgebouw Orchestra** conducted by **Eduard van Beinum**. Philips Stereo SABL125 (12 in., 30s. plus 9s. 9d. P.T.).

This is a good, solid, Dutch version of the suite of twenty pieces which Chrysander claimed as Handel's *Water Music*. We now know better, but those who are not too fussy about the niceties of scholarship will still be able to enjoy this symphony-

orchestra arrangement which is finely recorded and flawlessly pressed. The woodwind of the Concertgebouw Orchestra has just that touch of eighteenth-century timbre which is so essential to the successful evocation of a work such as this. Van Beinum's tempi are traditional and sensible, and the stereo recording has a wide "front" as well as a wide dynamic range. D.S.

★**HANDEL. Water Music Suite (arr. Harty). Music for the Royal Fireworks (arr. Harty). London Symphony Orchestra** conducted by **Antal Dorati**. Mercury Stereo AM8 16031 (12 in., 28s. 9d. plus 9s. 4d. P.T.). Mono: MMA11017 (4/60).

This is an excellent stereo version of a mono disc which I thoroughly enjoyed for its spirit and style. The strings are appreciably warmer in stereo, but the major difference is in woodwind and brass, which are "projected" with admirable sharpness and clarity. Yet for all this, the blend of the tutti is successful and the orchestral sound has depth as well as breadth. I found the dynamic range apparently wider in stereo than in mono, though whether this is an aural illusion I am not quite sure. What I am certain about is the fine quality of the recording and pressing. D.S.

★**HAYDN. Horn Concerto No. 2 in D Major. Trumpet Concerto in E flat major. Karl Arnold (horn), Walter Gleisle (trumpet), Stuttgart Pro Musica Orchestra** conducted by **Rolf Reinhardt**. Vox Stereo STD1500480 (12 in., 39s. 9d. including P.T.).

Haydn's vastly appealing Trumpet Concerto receives a beautiful performance here. Walter Gleisle is not only a virtuoso, but an excellent musician with a remarkable flexibility of technique. To the lyrical themes, especially those of the slow movement, he brings a smooth *legato*, and a sensitive phrasing and dynamic shading, which call to mind the ease of a good clarinetist rather than the slightly cumbersome delivery of many brass soloists; and in doing so, he loses none of the trumpet's strength, his tone being splendidly open, bright and round, without a trace of vibrato.

The orchestra respond to Rolf Reinhardt's wide-awake direction with some most sensitive and affectionate playing—as they do in the Horn Concerto; the soloist in this work is efficient and musical without being particularly noteworthy. Perhaps I do him an injustice, since he is less well recorded than the trumpeter; the general lack of high frequencies, noticeable on both sides of the disc, is much more in evidence on side 1, making the hornist's tone sound rather mournful even in the most cheerful passages. On this disc we have a sound-characteristic at the opposite extreme from Vox's familiar efforts: the recording only sounds good with a very heavy top-boost. If your equipment allows of such a correction, you will find this an excellent stereo disc

in all respects (except for the above-mentioned horn tone, which I couldn't make bright at all); otherwise it will sound "boxed-in" to a degree. It is understood that a mono version will follow. D.C.

HAYDN. Trumpet Concerto in E flat major. Paolo Longinotti (trumpet). **MOZART. Flute Concerto No. 2 in D major, K.314. André Pepin** (flute), **Suisse Romande Orchestra** conducted by **Ernest Ansermet**. Decca Mono BR3037 (10 in., 15s. plus 4s. 10d. P.T.).

The Flute Concerto comes off an easy best. André Pepin's rather thin, piping tone has a touch of piccolo or recorder about it, while remaining essentially flute; soloist and orchestra play neatly and classically, but not always as vitally as might be—the finale is rather too sober altogether. Nevertheless, this is an eminently satisfying performance, full of delicacy and charm.

I know nothing about the various kinds of trumpet (Haydn wrote his Concerto for Anton Weidinger, the inventor of the keyed trumpet); but Paolo Longinotti seems to be using the heaviest kind of instrument, with a big, wide-open tone and an inflexibility in *legato* which are suggestive of the valve-trombone. The effect cannot be explained away by implying inadequacies in the player's technique, in view of his brilliant playing in the Stuttgart Chamber Orchestra's recorded version of Bach's Brandenburg Concerto No 2; but he certainly seems incapable of a true *piano* in the Haydn, and although he throws off the running scales with virtuosity, his delivery of the lyrical themes badly lacks *legato* and easy phrasing. The general impression is one of awkwardness, though it may be that, from the purist point of view, this is the way the Concerto should be played. I personally much prefer Walter Gleisler's beautifully relaxed playing on the Vox stereo disc reviewed above.

The recording is a nice comfortable one, though it spotlights the trumpet rather too vividly—which may explain to some extent my reaction to the soloist's performance. D.C.

MAHLER. Symphony No. 2 in C minor, "Resurrection". Mimi Coertse (soprano), **Lucretia West** (contralto), **Vienna Academy Choir** (Chorus-Master: Günther Theuring), **Vienna State Opera Orchestra** conducted by **Hermann Scherchen**. Westminster Mono XWN2229-1/2 (two 12 in., 60s. plus 19s. 6d. P.T.).

(7/53) PL7012
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Walter

One of the major musical revelations of my life was the performance of this work given by Bruno Walter in London in 1949; and although I know well that at least three of my colleagues on the panel will raise shocked eyebrows, I will flatly state my opinion that Mahler's Second Symphony is one of the great musical masterpieces of the nineteenth century. I will further say that the more formally perfect (because less ambitious) symphonies of

Brahms and Dvořák pale in significance beside it—just as, for example, the formally superior novels of Thackeray and Hawthorne cannot hold a candle to the chaotic masterpieces of Dickens and Melville. This symphony, stemming from Beethoven's Ninth in that it culminates in a choral finale, and from Berlioz's *Fantastique* in that it has five movements following a programmatic idea, is of phenomenal originality in material, formal organisation, texture and orchestration, and it expresses the despair, aspirations and exultations of humanity with a vividness and comprehensiveness matched by few works of any period. If it has formal defects (exactly what these are might be argued at length) and lapses of taste (again arguable in view of Mahler's individual, ironic handling of "vulgarity" in music), these are a small price to pay for the blazing vision of the symphony considered as a whole.

I cannot feel that the performance under review will persuade anyone to agree with me (as Bruno Walter's certainly might). It also seems a pity that this is not a much-needed Third or Seventh, but a further version of the Second, inferior as a performance to both the previous ones, and outclassed in almost every respect by the superb, definitive Walter-Philips issue of last year. Unbelievable as it may seem to some people, it is possible to inflate the *Resurrection* Symphony grossly, and this is what Hermann Scherchen has done. His tempi for the first and last movements are impossibly slow: most of the quicker music is drained of its fiery, nervous impetuosity, and in the long, slower stretches, profundity and majesty are turned into ponderosity and bombast. The performance shows that it is only too easy to misinterpret Mahler's meticulous markings. The truth is that conductors of his time were used to symphonic movements in a single tempo, and to get them to follow the constantly changing tempo of his own movements, he littered his scores with all kinds of dangerously ambiguous warnings—"forwards", "don't hurry", "don't drag", etc. Today these are often ignored as unnecessary, or worse, exaggerated out of all proportion, with the result that the music falls to pieces: Scherchen is far too slow at figures 6, 9, 16, 20, and 23 in the first movement; and he ignores two crucial directions—"forwards" at figure 4, and "don't hurry" after figure 19. The same faults are noticeable in the finale: he clearly has his own personal conception of the score, which is hardly that of Mahler, witness the stilted phrasing of the charming *Ländler* and the dead-serious treatment of the humorous Scherzo. Bruno Walter is unfaultable almost throughout, except perhaps at figure 6 in the finale, where he holds back rather too much, and at figure 14, where Scherchen gives a more satisfyingly long-drawn account of the terrifying *crescendo* for percussion alone.

The best things in the present performance are the solo contralto movement, sung beautifully by Lucretia West, and the lovely innocent voice of Mimi Coertse in the finale; both soloists are slightly ahead of Walter's quite satisfactory ones. The

chorus sings as well as the inordinately slow tempi allow, but they are much too loud in the whispered first statement of the *Resurrection* chorale. The recording is sadly deficient in bass, which is quite fatal at the opening of the work and in many a later passage. Even with a considerable bass-boost, it lacks power generally, being at too low a dynamic level; and the off-stage band is too far away, being almost inaudible during its earlier entries. The one point scored over the Philips disc—a beautiful one—is the imperceptible emergence of the solo soprano from the choral mass in the finale. D.C.

MOZART. Bassoon Concerto in B flat major, K.191. Clarinet Concerto in A major, K.622. Gwydion Brooke (bassoon), **Jack Brymer** (clarinet), **Royal Philharmonic Orchestra** conducted by **Sir Thomas Beecham, Bart., C.H. H.M.V. Mono ALP1768** (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:
Helaerts, De Peyer, L.S.O., Collins (2/55) LXT2090

It is with the greatest reluctance that I declare myself unable to enjoy this record, since I have such an admiration for all the artists concerned. Perhaps I had better begin by saying that I do like Mozart's Clarinet Concerto to be taken at reasonably relaxed tempi (I certainly find the opening movement in the De Peyer-Collins performance in too much of a hurry), and that I like a sweet clarinet tone with plenty of affectionate phrasing, being very fond of the style of Reginald Kell (and of Jack Brymer, for that matter). But it seems to me that on this occasion both Brymer and Beecham dwell altogether too lovingly on the many beauties of the work: exquisite as the result undoubtedly is, as sheer ravishing sound, I find that the whole thing drags uncomfortably. The underlying melancholy of the music (missed here and there by De Peyer and Collins) is fully brought out—but often it is exaggerated at the expense of the other main elements of the score—the fire and the sparkle. What one chiefly misses, strangely enough, is that pointed *galanterie* that makes so many of Beecham's Mozart performances incomparable. This Concerto calls for a perfect balance between classical form and near-romantic content, and I feel that this is much more successfully achieved by De Peyer (playing splendidly, with a slightly cooler tone than Brymer) and Collins (not so ultra-sensitive as Beecham, but more concerned with the forward movement of the music). If they hustle the first movement along rather ruthlessly, their tempi for the other two are just right, and one could only wish for a little more expressive depth in the darker passages of the music. In the present version, the tempi are too relaxed throughout, and are made more unacceptable by lingering rubato in several places; in the slow movement, the heavy emphasis on every quaver of the orchestral accompaniment is unjustifiable from any point of view.

The other side of the disc is rather another matter. Gwydion Brooke out-

classes Henri Helaerts in both virtuosity and tone (though some may prefer the more reedy "bassoon" sound produced by the Belgian to the full, vibrant, almost "saxophony" quality peculiar to Brooke); and to this more conventional eighteenth-century work, Beecham brings all his customary deftness and elegance, which is so unhappily absent from the Clarinet Concerto. Even so, I am still divided: I find the slightly slower tempi of Collins, in the *Andante* and final Minuet, more in keeping with the stately serenade-like character of the music, and Helaerts' lyricism in the *Andante* seems to me more appropriately intimate. The new recording is first-rate, but the Decca still holds its own. D.C.

MOZART. German Dances. K.600 in G major, No. 5, "Der Kanarienvogel"; K.602 in C major, No. 3, "Der Leiermann"; K.605 in G major, No. 2; K.600 in C major, No. 1; K.600 in F major, No. 2; K.605 in C major, No. 3, "Die Schlittenfahrt". **London Symphony Orchestra** conducted by **Peter Maag**. Decca Mono CEP646; ★Stereo SEC5056 (7 in., 11s. plus 3s. 7d. P.T.).

This is an intelligently planned and well-played selection from the dance music Mozart wrote for his last Viennese carnival season in 1791. Greedily, I can't help wishing that we had been given the whole of these three sets of German Dances, but that would have meant a larger disc, of course, and perhaps smaller sales—and in any case the six selected have been sensibly arranged with regard to key. Peter Maag secures nicely phrased playing from the London Symphony Orchestra, but I don't much care for the slower tempo that he adopts for the trio of *The Sleigh-ride*; it bogs down rather, and the posthorns' intonation is not all that good. This is likely to be one of the most familiar numbers on the disc, and I expect you may find it less pleasing than other versions you already know; but there is a real novelty in K.602, No. 3, which has an obligato part for hurdy-gurdy in the trio. The exceptionally full sleeve-note tells us that this particular instrument is a French one and belongs to Mr. Francis Baines. It produces a magnificently reedy whine, though I can't quite see why the second repeat of the trio should be faded out; there's really no room for engineered effects in this delightfully self-sufficient music. Apart from this, both mono and stereo versions are very well recorded. J.N.

MOZART. Symphonies. No. 38 in D major, K.504, "Prague"; No. 39 in E flat major, K.543. **Paris Conservatoire Orchestra** conducted by **André Vandernoot**. H.M.V. Mono XLP 20020 (12 in., 16s. 11½d. plus 5s. 7½d. P.T.).

I am afraid I can't muster much more enthusiasm for this record than for Vandernoot's coupling of the two later symphonies on the same cheap label. Reviewing that issue last December I referred to Vandernoot's attitude as "brisk and literal", which it still is. But although I am on the whole disposed to favour briskness and literalness,

I have to admit that there are a lot of other essential virtues that Vandernoot seems to come nowhere near understanding. Take the sublime middle movement of the *Prague*, for example. Some conductors—great ones among them—take it at a pace much slower than I believe Mozart could have meant by his marking, *andante*; in so doing I think they tend to sentimentalise it. Now Vandernoot certainly doesn't fall into that trap, but one has the impression that this must be because he simply doesn't *feel* the sensuous melancholy of the music. Phrasing is not properly articulated; harmonic points are not merely understated, but often not made at all. I am sure that the music can be made to speak completely at this tempo, but this treatment gags and binds it.

The same perfunctoriness is in evidence more or less throughout the two symphonies, and is perhaps emphasised by the rather limited dynamic range, which seems unwilling to allow the strings a real *piano*—though this may be partly the fault of the performance, of course. Of the two, the *Prague* seems to me slightly better recorded than the E flat, with a notably clear bass register (bassoons and timpani). My review copy of the E flat had a recurrent "swish" which it would be wise to look out for. On the whole I can hardly do better than repeat the sentence with which I began my review of the previous disc, for it still applies: "There are not so many cheap versions of these two masterpieces on the market as to make this disc unwelcome, but I can't say that I think the performances are much above the routine level." J.N.

★**MOZART. Piano Concertos.** No. 20 in D minor, K.466; No. 23 in A major, K.488. **Annie Fischer** (piano), **Philharmonia Orchestra** conducted by **Sir Adrian Boult**. Columbia Stereo SAX2335 (12 in., 30s. plus 9s. 9d. P.T.). Mono: 33CX1686 (3/60).

Listening once again to Annie Fischer's readings of these two concertos I was struck by their highly-strung, racehorse character. Not that Fischer races particularly, though the outer movements are on the fast side. What I mean is that she does not hold anything back: when she is in a hurry she can sound breathless, and when she is in a more lyrical mood she positively languishes. This is particularly noticeable after one has been listening to Richter's magnificent version of the D minor (reviewed last month); that has a kind of masculine reserve about it which in the long run I find more sympathetic.

However this rather highly-charged interpretation is carried through perfectly consistently and will certainly appeal to some people more than the other. The stereo recording is good, though the precise relation of piano and orchestra seems to me to vary considerably. Certain faults that were present in the mono version are still present (out-of-tune woodwind in the first movement of K.466; an inaudible first clarinet at one point in the second movement of K.488), but others have disappeared. What really weighs in favour

of stereo as opposed to mono, though, is Boult's disposition of the violins, with the seconds on the right; more and more I become convinced that this is best for the Viennese classics. J.N.

RACHMANINOV. Piano Concerto No. 2 in C minor, Op. 18†.

TCHAIKOVSKY. Piano Concerto No. 1 in B flat minor, Op. 23. Edith Farnadi (piano), **Vienna State Opera Orchestra** conducted by **Hermann Scherchen**. Westminster Mono XWN18578 (12 in., 30s. plus 9s. 9d. P.T.). The item marked † was previously available on Nixa WLP5193 (1/55).

Although there's some impressive piano playing here, the performance of the Rachmaninov tends towards the idiosyncratic, and that of the Tchaikovsky can only be called freakish. I'm sure that this is due to the conductor, not the pianist; Hermann Scherchen isn't one of the best orchestral accompanists, having a tendency to try and impose his own conception on the soloists he works with.

The opening of the Tchaikovsky supports this hypothesis: the delivery of the orchestral exordium is fantastically inflated by means of an enormous *allargando*, and the strings give quite inexplicable *sforzando-piano* accents to the salient notes of the big D flat theme which follows. Again, in the *Andantino*, the flute and strings give out the opening theme mechanically, at an impractically quick tempo, which Edith Farnadi understandably changes to a slower and more expressive one when she takes over; and when the opening returns, the music itself imposes the true tempo on the performance—almost twice as slow as at first. The finale is simply rattled through—the main material *prestissimo* and the big tune hurried up to fit—with the result that the movement flashes past in no time, making less than half its proper impact. The good things in the performance—some really quiet orchestral tone in places, some brilliant and sensitive playing by the soloist—cannot compensate for the misguided overall conception.

The Rachmaninov fares much better—Edith Farnadi's contribution is beautifully deft and gently romantic, and the orchestra is admirably crisp in the quicker sections; this would be really enjoyable, but for one or two things one can hardly live with—the portentously slow and gloomy string statement of the opening movement's main theme, and the dragging out of the lovely high horn theme later on.

The recording is of indifferent quality, the quiet sections sounding strangely remote, the loud ones harsh without possessing any real power. My pressing has a noisy surface throughout the Tchaikovsky. D.C.

ROSSINI. Overtures. La Scala di Seti; Il Barbiere di Siviglia. **Czech Philharmonic Orchestra** conducted by **Karel Sejna**. Supraphon Mono SUEC879-K (7 in., 9s. 6d. plus 3s. 1d. P.T.).

This is a delightful little disc, if the flutter on the strings in *The Barber* is confined to my

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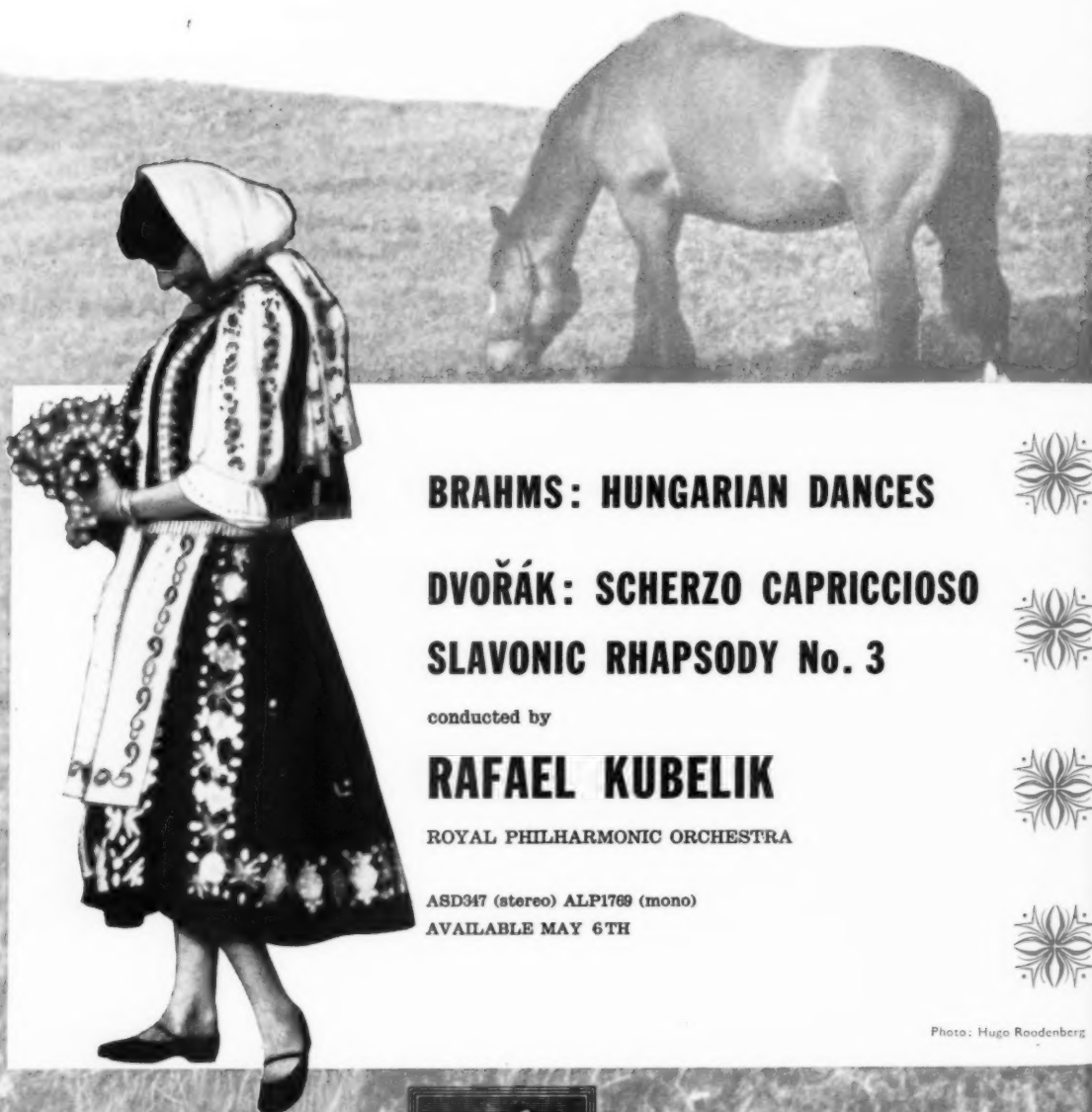
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pressing. Karel Sejna, who knows the secret that Rossini overtures can only really come off properly when played less than *prestissimo*, brings loving care to every detail of phrasing and accent, and his orchestra is superb: the string tone is gorgeous, and the twitterings, chattering and cluckings of flutes, oboes and clarinets are timed to a split second. *The Barber* is played in the version for full orchestra, and this is less well recorded than the smaller one in *The Silken Ladder*, but well enough to enjoy the performance. D.C.

RAVEL. Daphnis and Chloé—Suites Nos. 1 and 2. With the **Temple University Choir** (Chorus-Master: Elaine Brown).

STRAVINSKY. The Firebird—Suite†. **Philadelphia Orchestra** conducted by **Eugene Ormandy**. Philips Mono GBL5508 (12 in., 16s. 11d. plus 5s. 7d. P.T.). The item marked † previously available on NBL5032 (9/56).

This is the same version of the *Firebird* Suite that T.H. had so many unpleasant things to say about when he reviewed it three and a half years ago. They are just as true now as they were then. Ravel seems to suit Ormandy better than Stravinsky, and there are a number of things to admire about his version of the *Daphnis and Chloé* suites—above all the superbly disciplined orchestral playing. Yet the effect of this is completely ruined by the absurdly fast tempi that Ormandy chooses for the Danse Guerrière and the final Danse Générale; the latter in particular degenerates into something rowdy and frenzied and utterly removed from the pastoral world of Longus' story. For some reason the chorus (very good it is, too) is used only in the first suite and disappears entirely in the second, presumably because the two were recorded at different times. As a whole then I cannot rate the disc very highly. Its price is about the only thing in its favour. J.N.

SCHUMANN. Piano Concerto in A minor, Op. 54.

FRANCK. Symphonic Variations. **Peter Katin** (piano), **London Symphony Orchestra** conducted by **Sir Eugene Goossens**. Top Rank Mono 35/056 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.).

CHOPIN. Piano Concerto No. 2 in F minor, Op. 21.

SCHUMANN. Piano Concerto in A minor, Op. 54. **Samson François** (piano), **French National Radio Orchestra** conducted by **Paul Kletzki**. H.M.V. Mono XLP20017 (12 in., 16s. 11½d. plus 5s. 7½d. P.T.).

Of these two versions of Schumann's piano concerto, the H.M.V. Concert Classic is the cheaper and seems to offer remarkable value in coupling two quite lengthy concertos (earlier recordings have often allotted two sides to each of them). The actual sound of the performances is full and warm; the tuttis are not ideally comfortable, and in the Chopin side the piano is too far forward for a natural

balance. From a musician's point of view, though, these are mediocre performances, both of them rather heavy; glaring examples are to be heard in the second subject of Chopin's finale (the tune with *col legno* accompaniment), and in Schumann's finale from bar 254. Schumann's first movement is exposed lop-sided, with a different pace for each idea—there are quite enough pace-changes in the music as written. François jabs at Chopin's pearly poetry, and has a tiresome mannerism of playing left hand in front of right.

Katin's version of Schumann's concerto is badly split across two sides with a break at bar 102 of the Intermezzo, just before the motto theme returns to make a seamless join with the finale. There is a cool innocence about his playing of the more serene passages that I like, even though it isn't ideally expressive; he insists too much on the vigour of the allegro music—e.g. the *Allegro appassionato* in the first movement and both themes in the finale (which lags along because the rhythm isn't sufficiently buoyant). The performance yields a good deal of detail, in both piano and orchestral parts, and this is true also of the coupling: the letter of the score is there, but the spirit is restrained except in the solo from bars 80 to 90, and in the variation with the tune in the bass (bar 249 onwards). The acoustic is that of a luxurious public swimming bath in this mono version, and the volume level is excessively high. I have also been able to hear an American stereo pressing which sounds more agreeable in quality, though still very loud. W.S.M.

SCHUMANN. Symphony No. 3 in E flat major, Op. 97, "Rhenish".

FRANCK. Psyché. **Detroit Symphony Orchestra** conducted by **Paul Paray**. Mercury Mono MMA11088: ★Stereo AMS16035 (12 in., 28s. 9d. plus 9s. 4½d. P.T.). The item marked † was previously available on MRL2510 (12/56) and does not appear on the stereo disc.

Symphony No. 3:

P.O.O. Boulton (7/57) NCT17006
Israel P.O., Kletzki (10/57) 33CX1475
Paris Cons., Schuricht (2/58) LW5303
Berlin P.O., Leitner (4/60) 479025

With the *Rhenish* Paul Paray completes his recorded cycle of Schumann's symphonies. The stereo version contains the symphony by itself; the mono is filled up by a reissue of three of the four movements which comprise Franck's *Psyché* (the missing movement is the third, *Eros's Garden*), music which Paray conducts sensuously though without sentimentality.

T.H. reviewed Paray's recordings of the other Schumann symphonies, and came to the conclusion that Paray isn't a natural Schumann conductor. I share his opinion, on the evidence of this performance. The most winning movement is the third which has a pleasant, airy atmosphere and a warm sound (in stereo, not mono). But the rest bears no resemblance to the symphony of which I have long been fond. The first movement canters forward on heavy hooves. The second does not suggest the domestic, friendly Schumann at all; the horns and oboe in the trio are hard to hear, though the strings accompany them quite

distinctly. The grand sound-picture of Cologne cathedral in the fourth movement sweeps along as if it were the Rhine in spate, and rather an unprepossessing river at that. The finale is very heavy. The stereo version is inclined to blare and does not woo the ear, but it is the purest balm compared with the coarse, reverberative mono reproduction.

Of comparable versions Boulton's is the best bargain, on a ten-inch disc, though you may think his tempo too hurried in the first movement (I do, but T.H. doesn't). Schuricht's ten-incher is rather shrill in sound, and the tempi and feeling depreciate the stature of the music; but it is the cheapest of all. Kletzki's version, on the other hand, though the most expensive, seems to me much the most stylish and beautiful; his tempi are judicious, and he plainly loves the music for what it is. W.S.M.

STRAVINSKY. The Firebird—complete.

London Symphony Orchestra conducted by **Antal Dorati**. Mercury Mono MMA11089: ★Stereo AMS 16038 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Mono and Stereo:

Suisse, Ansermet (1/56) LXT5115
(11/58) SXL2017

When reviewing in these pages Antal Dorati's recording of *Petrushka*, I tried to describe how it differed from Ansermet's—in being more theatrical, more dramatic, sharper in its colour contrasts—and as a performance a shade more exciting than Ansermet's exceedingly fine one. But then there was also recording quality in question—the Mercury was almost too bright. With the complete *Firebird* now, almost exactly the same comparisons hold so far as the performances are concerned; and in recording the Mercury actually has the advantage, being bright and sharp again, more brilliant than the Decca, but without the glare which often accompanied Mercury's discs of American origin. In fact so far as the recording is concerned, my only criticism is of what seems to be a certain timidity when the climaxes of the Infernal Dance come round: by rights, if the level of the soft passages has been properly set and sustained, they ought to be fiercer than this. But if the *fff* chords are not especially loud, they are certainly deep-toned and full.

This is a very different *Firebird* from the flaccid version we are accustomed to hear at Covent Garden. There is a glint and gleam and magic in the sound; it is a performance to make one fall for this bewitching and exciting score all over again, as if hearing it for the first time. The *allegretto* of the Princesses' Dance with the Golden Apples is played unusually fast (Ansermet is also faster than is usual at Covent Garden, but not so fast as this); if taken at this pace on the stage it seems certain that more than usual of the apples would be dropped! But the tempo is also convincing. The side-break comes when Ivan appears to disturb the game (in the Decca it is later—when the muted trumpets herald Katschei's approach, and send the princesses scuttling off). The string accompaniment to the flute and horn tunes of the Khorovod (Princesses' D

Round Dance) are most beautifully played; and its final cadence sounds especially lovely. Throughout, this is a very dramatic performance: such passages as that where Ivan breaks the egg containing Katschei's soul are most vivid.

There is a great deal to be said for having *The Firebird* complete, instead of just the Suite. The extra passages are not just filling-in or linking, but filled with fascination of their own, and the score forms a dramatic whole. In particular, when the opening scene is played as brilliantly as it is here, then one does not want to forfeit any of the music associated with the *Firebird* herself. This is an eloquent, vital, altogether outstanding record. The L.S.O. is in splendid form. A.P.

STRAVINSKY. Petrushka—Ballet Suite. *Firebird*—Ballet Suite. **Philharmonic Symphony Orchestra of London** conducted by **Hermann Scherchen**. Westminster Mono XWN18530 (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:

Paris Cons., Montoux

(12/57) RB16047

I'm afraid there are too many imperfections of ensemble, eccentricities of tempo, exaggerations of phrasing and balance to enable this coupling of Stravinsky's first two ballets to stand as a serious rival to that of Montoux. A few examples: of odd tempi—the opening of *Firebird*, Petrushka's pathetic little dance in the second tableau, his off-stage fanfares in the third; of poor ensemble—notably the 5/8 bars in *Petrushka*'s fairground music, but hardly any of the awkward corners are really spot on; of strange balance—the sudden emergence of the string *pizzicato* chords two bars after 21 in Katschei's Infernal Dance, the very distant tuba in the episode of the peasant and the bear in *Petrushka*, and a number of other places. Altogether I had the impression that both balance and volume level were being too obviously managed in both these recordings, though it must be said that the acoustic as a whole is admirably clear and unobscured by excessive reverberation. Sometimes Scherchen's way of approaching a score as if he had never heard anyone else give a performance of it pays dividends in spontaneity, but even if his conception of these two ballets were as mature and detailed as those of Montoux and Ansermet I suspect that he would need better orchestral playing to do it justice. He uses, incidentally, the same version of the score as they do, namely the original 1911 one. His *Firebird* suite is the standard reorchestration of 1919. J.N.

TCHAIKOVSKY. Violin Concerto in D major, Op. 35. Erica Morini (violin), **Philharmonic Symphony Orchestra of London** conducted by **Arthur Rodzinski**. Westminster Mono XWN18397: ★Stereo WST14017 (12 in., 30s. plus 9s. 9d. P.T.).

Stereo:

Heifetz, Chicago S.O., Reiner

(10/58) SB2002

Campoli, L.S.O., Argenta

(12/58) SX13029

Ferras, Phil., Silvestri

(7/59) ASD278

This is the appropriate moment for me to apologise for an error of mine, of which two

readers have notified me. In reviewing Erica Morini's recording of the Glazunov and Max Bruch violin concertos, I stated that she was a newcomer to the British catalogue; I should have said "the British LP catalogue", as several of her 78 r.p.m. discs appeared in this country some thirty years ago.

Her performance of the Tchaikovsky is a beautiful one, and in some ways it seems to me the best stereo version available. Heifetz, of course, gives a superb technical account of the work, which I find rather too "grand manner" for such lightweight music; Campoli, extremely brilliant in the fireworks, uses a lot of *zigeuner* portamento, which I can't say I care for, though no doubt many people will; Ferras, eminently dazzling, has the necessary intimate touch (especially in his moving account of the slow movement), but is inclined to sentimentalise a little at times. Erica Morini, in my opinion, has exactly the right approach: her virtuosity may be occasionally a little less than completely assured, and her intonation not always above suspicion, but her steady stream of pure tone, her classical line, her wealth of different tone-colours and her delicate sweet expressiveness combine to bring out the lyrical-romantic character of the music most satisfyingly.

The recording is a good one on the whole, though some of the orchestral detail is not as clear as it might be, and the tutti passages sound a little "boxed-in"; it sounds better with a top-boost. The stereo is rather clearer than the mono, but the mono has the better balance, not throwing the violinist so far forward. Campoli and Heifetz are even farther forward, Heifetz so much so that his tone actually sounds rough (!). The best sound is the Ferras recording, in which soloist and orchestra are given a balance very much like that of the concert hall. D.C.

★**TCHAIKOVSKY. Symphony No. 4 in F minor, Op. 36. New York Philharmonic Orchestra** conducted by **Leonard Bernstein**. Philips Stereo SABL122 (12 in., 30s. plus 9s. 9d. P.T.). Mono: ABL3267 (11/59).

Phil., Silvestri

(10/58) ASD253

Suisse, Argenta

(11/58) SX12015

Bamberg S.O., Hollreiser

(10/59) STPL11190

V.S.O., Anceri

(10/59) SCFL103

Paris Cons., Wolf

(12/59) SX12166

I like this interpretation if anything rather less now than when I reviewed the mono version last November. There is something terribly meretricious about the way Bernstein insists on underlining every single emotional point at the expense of the symphony as a whole, and although the New York players are a magnificent group technically there are one or two points where over-attention to one strand of the texture gives rise to poor ensemble elsewhere. It is a glamorous performance, it can't be denied, and immediately "effective"; I don't think, though, that it wears well.

The stereo version is high, wide and handsome in sound, with no trace of the bass attenuation that sometimes afflicts stereo; if anything, it is a little bottom-heavy. The second side is recorded at a

lower level, but this can easily be adjusted. The picture of the orchestra on the cover of the mono version (though not that of the stereo) explains some features that may at first seem odd: brass over to the left (though they tend to wander towards the centre at times), horns dead centre behind the woodwind, and basses in an arc from the extreme right to nearly the centre. It is an effective disposition for this type of score.

Of the stereo versions of this symphony, I would myself prefer the Fontana conducted by Karel Anceri, as being more straightforward and less showy, but none of them comes up to Beecham's reading so far only released in mono (H.M.V. ALP1667). When shall we get a stereo version of this? J.N.

WOLF-FERRARI. Overture to "Il Segreto di Susanna"; Intermezzo and Ritornello from "Il Campiello"; Overture to "La Dama Boba"; Prelude and Intermezzo from "I Quattro Rusteghi"; Suite from "I Gioielli della Madonna"; No. 1, Festa Popolare; No. 2, Intermezzo; No. 3, Serenata; No. 4, Danza Napolitana. Paris Conservatoire Orchestra conducted by **Nello Santi**. Decca Mono LXT5551; ★Stereo SXL2177 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Listening to this record I suppose I have heard more Wolf-Ferrari than ever before. The pieces by which most of us know him—the Overtures to *Susanna's Secret*, the Act 3 Intermezzo to *The Jewels of the Madonna* and the Serenade to *School for Fathers*—deserve their popularity but we haven't lost much over the rest. Too often the music seems to be wandering, wandering around looking for inspiration, as perhaps the composer was. This record is recommended, then, to those particularly interested in Italian opera overtures and intermezzi, and those who want a few Italian serenades and some pop pieces like the *Danza Napolitana*.

Recommended it can certainly be, for the playing is good and the recording, both mono and stereo, good too. I hopped between one disc and the other for different items and I confess I could detect little difference, except that the stereo is recorded at a higher level than the mono. (My comparison is not quite fair to the stereo, perhaps, for I played the mono through two channels and there would no doubt be a greater difference had I heard this through one speaker only.) The stereo is not particularly directional but it certainly doesn't lack body, as stereo often does, and I thought it very vivid. The mono, I am sure, will also not disappoint.

I might add that the piece from *The Jewels of the Madonna* labelled *Intermezzo* is that to Act 2, if my memory serves me, while the *Serenata* is the delightful piece always known as the Prelude to Act 3. But since the Act 2 Intermezzo is a serenade, I suspect that they have got them in the wrong order. Anyway, they are both there! T.H.

INDEX AND BINDING
Volume XXXVII
(see advert page 61)

GASPAR CASSADO. Fauré. Elégie in C minor, Op. 24. Lalo. Cello Concerto in D minor. Saint-Saëns. Cello Concerto in A minor. Gaspar Cassadó (cello), Vienna Pro Musica Orchestra conducted by Rudolf Moralt. Vox Mono PL10920 (12 in., 30s. plus 9s. 9d. P.T.).

Concertos, coupled as above:
Nelson, L.P.O., Boulton (4/54) LXT2908
Saint-Saëns Concerto:
Tortelier, Philh., Menges (9/56) ALP1336
Rostropovich, Philh., Sargent (2/57) ALP1427
Hoelscher, B.P.O., Matzerath (12/57) DGM19089
Starker, Philh., Giuliani (2/59) 33CX1579

This is a complicated situation. Let us tackle it work by work. The Saint-Saëns Concerto? Once you have heard Rostropovich's glorious playing of this work, you will hardly want to bother much about any other version (his coupling is the Miskovsky Concerto). The Lalo? Navarra and the Czech Orchestra under Silvestri give the most compelling performance, though it is somewhat crudely recorded; and in effect you pay the full price for this concerto alone, since it spreads on to a second side and the filler is a poor performance of Franck's *Symphonic Variations*. (Now due for deletion.—Ed.) So we are left with the Nelson, and the new Cassadó. A difficult choice: the Nelson is somewhat more ardent and poetic, but the Cassadó somewhat more accomplished, if you follow me. Both are well recorded, the Vox slightly the better. As for the Fauré *Elégie*—leaving aside Starker's performance with the Dvořák Concerto and considering only Tortelier's, since it too appears with the Saint-Saëns Concerto (and Tchaikovsky's *Rococo Variations*)—then Cassadó's fine-grained performance seems to me marginally (as M.M. might say) preferable to Tortelier's rather more strenuous one.

None of the records I have mentioned is less than very good; the Rostropovich is outstanding. Gaspar Cassadó, the Spanish 'cellist (now living in Italy), is a poised, elegant performer; there is a refinement and dignity, nobility even, in everything he does. His tone is even-grained, and eloquent; and the soloist is well balanced with the orchestra in this record. Which orchestra is it, by the way? The label gives details as in the titling above; the sleeve says Bamberg Symphony under Jonel Perlea, and adds a photograph and biography of this conductor (none of the 'cellist).

A.P.

PETER RYBAR. Tartini. Violin Concerto in D minor. Nardini. Violin Concerto in E minor. Viotti. Violin Concerto No. 22 in A minor. Peter Rybar (violin), Winterthur Symphony Orchestra conducted by Clemens Dahinden. Westminster Mono XWN18192 (12 in., 30s. plus 9s. 9d. P.T.).

This unusual programme has much to commend it: the pressing (American) is of excellent quality and the works are all attractive examples of eighteenth and early nineteenth century concertos for violin. Clemens Dahinden is a sympathetic accompanist, and the Winterthur Symphony Orchestra (of which Peter Rybar is the leader) plays very nicely indeed. There are

so many Tartini violin concertos that we shall never know even one-tenth of their number, but this D minor work is an excellent and melodious contribution to the repertory, and Rybar's performance is adequate. He is better in the Nardini Concerto, a very fine work by a much underrated composer. There are haunting, melting sequences—never overdone or carried too far—and felicitous finely drawn decorations for the soloist; the orchestral accompaniment is subdued but perfectly balanced. Viotti's Concerto is now a classroom chore, but much of the music is more than merely pleasant, as Brahms said on several occasions. Again the performance is very good, but Rybar has something in his tone-quality that could be improved. His vibrato sometimes gets a little out of control, and the E string whines rather than sings. On the whole, however, this is an interesting and unusual disc reasonably well performed and recorded.

D.S.

HERMANN SCHERCHEN. Enesco. Rumanian Rhapsody No. 1. Smetana. The Moldau from "Ma Vlast". Overture; Furiant; Dance of the Comedians from "The Bartered Bride". Weinberger. Polka and Fugue from "Schwanda the Bagpiper". Vienna State Opera Orchestra conducted by Hermann Scherchen. Westminster Mono XWN18690: ★Stereo WST14030 (12 in., 30s. plus 9s. 9d. P.T.).

Scherchen has never been one for taking conventional speeds and here he gives us what must be as leisurely a performance of *Vltava* as has ever been played and a *Bartered Bride* overture rather faster than can be played. *Vltava* comes off very well in a reading that brings out its poetry to the utmost, and the scene of the river by moonlight is really beautiful; on the other hand, the villagers' dance might be more sharply pointed and St. John's Rapids aren't very exciting. The whole piece sounds very nostalgic played this way, as if Smetana were remembering the scenes from some country of exile, and the fact that he wasn't might justify one in preferring a more virile performance—like Toscanini's (at the moment not available).

The hectic speed with which Scherchen sets out on the overture is scarcely defensible, however; even if a conductor may want the music to go as fast as this, he should sense whether the players are really capable of bringing it off. The strings of the Vienna orchestra do their utmost, but there is just a touch of that back desk lag that makes me, at any rate, uncomfortable. The extra bar that occurs in German editions is played, by the way; it does not appear, I understand, in Smetana's autograph nor in Czech editions.

All the music on the record is captivating and the rest is all very well played indeed. The stereo sound is quite acceptable, though remarkably undirectional; you are a long way back in the hall, which also means that very quick and loud passages aren't all that clear. I found that at the start of *Vltava* the violin pizzicatos came from my right-hand

speaker, as well as the flutes, and throughout I found an adjustment of the balance between the speakers necessary. There were also several bars of pre-echo before the Smetana overture. However, the quality is pleasant enough, if not startlingly vivid. Then I delved about on the mono disc and found it mostly at least as good as the stereo and with no pre-echo (though the soft string playing at the start of the *Bartered Bride* overture is too loud).

The record as a whole is titled *The Moldau* and since the German name has long been dropped in this country and the music is all by Czech nationalist composers, I do wish the Czech name for the river (*Vltava*) had been kept. However, there is a lot of delightful music on it, for the most part engagingly played.

T.H. J

CHAMBER MUSIC

COUPERIN, FRANÇOIS. Les Nations: Troisième Ordre, "L'Impériale"—Sonade; Allemande; Courante; Seconde Courante; Sarabande; Bourrée; Gigue; Rondeau; Chaconne; Menuet; Quatrième Ordre, "La Piémontaise"—Sonade; Allemande; Courante; Seconde Courante; Sarabande; Rondeau; Gigue. The Jacobean Ensemble (Neville Marriner and Carl Pini, violins; Desmond Dupré, viola da gamba; Thurston Dart, harpsichord) directed by Thurston Dart. London L'Oiseau-Lyre Mono OL50182: ★Stereo SOL60014 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

These extended concerts for two violins, gamba and harpsichord consist of well-written and nicely contrasted items that conform to a fairly regular pattern. Each *Ordre* begins with a sonata in as many as eight separate movements. Then follows a suite of French dances, which in *L'Impériale* is further extended by a Rondeau, a Chaconne, and a Minuet. Those essential ornaments which Couperin codified so carefully in his books of harpsichord music have been fully taken into account in this performance, which is throughout lively, sensitive, and imaginative. To my great delight, Mr. Dart plays on a harpsichord rather than an organ, though he darkly hints in his sleeve-note that parts of *La Piémontaise* appear to have been written with an organ continuo in mind.

The sonority of the two violins, gamba and harpsichord is beautifully recorded and extremely satisfying, especially in stereo, though the mono disc played on two speakers is also successful.

D.S.

DEBUSSY. Violin Sonata in G minor. JANACEK. Violin Sonata. Josef Suk (violin), Jan Panenka (piano). Supraphon Mono FLPM498 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

Josef Suk is the grandson of the composer of the same name, and a great-grandson of Dvořák. He is a good, sensible player, full of music, and he gives an unusually convincing account of the Debussy

sonata, aided by intelligent piano-playing from Jan Panenka. This is not at all an easy work to bring off, but in this performance I found it most enjoyable. The Janacek sonata on the other side is new to the catalogue, as it was to me. It was completed in 1914 when the composer was sixty, and it is in four short movements that combine warm lyricism with those abrupt epigrammatic phrases, only a few notes in length, that Janacek delights to fling at us when his mind is in a hurry. The very first theme anticipates a tune at the end of the last scene but one (not, as stated in the sleeve-note, the last act but one) in *Katya Kabanova*, and some of the tunes that move in sixths share one of the prevailing moods of that opera. In several places the players depart noticeably from the printed copy I have been able to borrow; the pianist seems to play semiquavers in the first bar of the second movement instead of demisemiquavers, and more than once a passage marked soft is played loud, for instance at the top of the last page. But Janacek was a terror for rewriting his music after it had been published, and there may well be more than one version of the work. Piano quality in the Janacek is not of the best, and some surface noise intrudes on both sides, but the balance is good, and the defects, such as they are, did not in the least upset my enjoyment of this fascinating music. R.F.

PEZEL. Hora Decima: Turmsontate No. 1. **Blasende Musik:** Intrade No. 1; Intrade No. 76.

REICHE. 24 Neue Quatricinia: Fugue No. 19; Sonatina No. 10. **Hessen Sextet** directed by Kurt König. Cantate Mono T71693F (7 in., 12s. plus 3s. 11d. P.T.).

It is often said that the home of the brass band is Germany, and it is certainly true that there was a great and long tradition of *Stadtpfeiferei* which influenced even Beethoven in his *Equali* for four trombones. The music on this disc is of no great artistic worth, but it is reasonably well played and recorded (at Kloster Altenberg, near Wetzlar) under the direction of Kurt König. J. C. Pezel was an indefatigable writer of "Tower-music" and he lived from 1639-1694, producing his main collections in 1670 and 1685. Gottfried Reiche came somewhat later (1667-1734) and was a well-known virtuoso as well as a composer of note. His *Fuga* and *Sonatina* are typical of the ensemble music of his time, and it was intended for just such a group as the Hessen Sextet. The one very regrettable feature of this disc is the noisy surface. D.S.

MOZART. Divertimento No. 1 in E flat major, K.113. Vienna Octet (Willi Boskovsky and Philipp Matheis, violins; Günther Breitenbach, viola; Nikolaus Hubner, 'cello; Johann Krump, double-bass; Alfred Boskovsky and Christian Cubasch, clarinets; Josef Veleba and Otto Nitsch, horns). Decca Mono CEP647; ★Stereo SEC5057 (7 in., 11s. plus 3s. 7d. P.T.).

This is surely the ideal form in which to issue such a work as this—the first of the series of works in which Mozart was later

to raise "entertainment-music" to unprecedented heights of personal expression. We can't look for much of that in the present work, of course; it was written when he was only fifteen. And yet even here the conventional charm has something individual about it, particularly in the final *allegro*. The nine players, described on the sleeve as the Vienna Octet, play exquisitely but quite without archness. In other words they treat the music with just the serious levity that it demands. The recording of both versions is very good. The stereo may be slightly clearer, but to my ears there is precious little to choose between them. Altogether this is a delightful little record, and highly recommended. I should add that it has an unusually perceptive and substantial sleeve-note—unsigned. J.N.

JAN TOMASOW. Violin Sonatas.

Tartini. Sonata in G minor, Op. 1, No. 10: Sonata in G major, Op. 1, No. 4†. **Marcello.** Sonata in D major, Op. 1, No. 1. **Vivaldi.** Sonatina G minor†. **Albinoni.** Sonata in A major, Op. 6, No. 11. **Vitali.** Chaconne in G minor. **Jan Tomasow** (violin), **Anton Heiller** (harpsichord). Top Rank Mono 35/074 (12 in., 26s. 4½d. plus 8s. 7½d. P.T.). The items marked † are also available on Top Rank Mono 15/012 (7 in., 11s. 3½d. plus 3s. 8½d. P.T.).

An Italian Violin Sonata disc is now among the desirable notches in any self-respecting fiddler's bow, and it is therefore pleasant to find such a good one from a comparative newcomer: Jan Tomasow. This 46-year-old soloist and orchestral leader has been represented in English catalogues primarily by his recording of *The Four Seasons*. Now he proves his abilities as a chamber-music player, tackling these none-too-easy sonatas of the baroque and post-baroque period with commendable purity of tone and intonation, and a nice feeling for the limpid line of a Tartini or Marcello or Albinoni.

Regarding the programme, there is a pleasant blend of the known and the unknown. Tartini's G minor Sonata, sometimes called *Didone Abbandonata*, is a classic of its kind. It needs great warmth and expressiveness of tone, an agile left hand, and a feeling for part-writing when the violin is left with two or three voices of an ostensibly contrapuntal texture. Tomasow plays this sonata with great elegance and strength, and he has an able supporter in Anton Heiller, whose realisations are in excellent style. The Tartini G major, from the same set (Op. 1) is a work with similar outlines but different internal characteristics. It makes great demands on the player, but Tomasow satisfies those demands time and time again. Very occasionally a note or two go slightly sharp; in general the line is exceptionally pure.

Marcello's Sonata in D is not so well known as the Tartini sonatas. It is nevertheless a work of great beauty, and the main *Allegro* has a natural grace and charm which is well brought out by both players. Another newish piece is the Vivaldi Sonata in G minor, which was not re-published until six years ago. It is far and away better

in quality than his Op. 1 sonatas, and has a particularly arresting *Adagio* by way of opening, and a charming *Siciliana* at the end. Albinoni's Sonata in A has a really outstanding final *Allegro*, with gay sequences and some very effective multiple-stopping. Vitali's *Chaconne* is, of course, a war-horse, but it is treated here in an entirely new way. Tomasow has taken the best bits from various arrangements and Heiller has realised the result in a very satisfactory manner, and it sounds not patchworky at all, whereas in other hands it might have done.

I was a little disappointed with surface blemishes on both sides of my copy; added to this is a rather confusing exchange of labels. D.S.

JAIME LAREDO. Vivaldi. Violin

Sonata No. 2 in A major, Op. 2, No. 2. **Falla.** Seven Spanish Popular Songs: Nana; Jota. **Paradis.** Sicilienne (arr. Dushkin). **Wieniawski.** Scherzo-Tarantelle, Op. 16. **Bach.** Air on the G String. **Paganini.** Caprice No. 13 in B flat major. **Debussy.** Girl with the Flaxen Hair. **Sarasate.** Carmen Fantasy (arr. Zimbalist). **Jaime Laredo** (violin), **Vladimir Sokolov** (piano). R.C.A. Mono RB16191: ★Stereo SB2074 (12 in., 28s. 9d. plus 9s. 4½d. P.T.).

Wonder boy violinists are thick on the ground these days (except in Britain) and goodness knows how the world of music is going to find room for them all. Jaime Laredo comes from Bolivia and is still under twenty. He was First Prize Winner in the 1959 Queen Elizabeth of Belgium International Music Competition, and no wonder. I have not myself heard a teenager play so beautifully. He seems essentially a romantic player at the moment, with big tone and lots of expression, and he is at his very best in the two Falla pieces. His playing of the eighteenth-century music on this disc suggests that his teachers are not swayed by the modern preference for stylish performances. He uses rather dreadful Edwardian editions, and plays Bach's so-called *Air on the G string* as though it were by Tchaikovsky. Not his fault; he just needs telling. He gets rather out of tune in the harder parts of the Wieniawski and Sarasate items, but the wonder is that at his age he is as well in tune as he is, and his technique is very remarkable. A Mr. Sokolov provides what may well turn out to be the most discreet accompaniments of 1960, and in the Wieniawski, so far as I can hear him at all, he is consistently behind; in the Gipsy Canzonet in the *Carmen* arrangement he is often a whole quaver behind. But in a record such as this, no one is expected to listen to the accompanist, nor indeed to the music. I would like one day to hear Jaime Laredo play something that needs a bit more intellect. But not too soon. I hope they won't rush him.

Apart from the utterly unreal balance, quality is good, and only marginally better in the stereo version. R.F.

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SCHUMANN. Piano Quintet in E flat major, Op. 44; Piano Quartet in E flat major, Op. 47. Joerg Demus (piano), Barylli Quartet (Walter Barylli and Otto Strasser, violins; Rudolf Streng, viola; Emanuel Brabec, cello). Westminster Mono XWN18575 (12 in., 30s. plus 9s. 9d. P.T.).

Piano Quintet:
Bohle, Barchet Quartet (9/56) PL8900
Hess, Stern, Schneider, Thomas, Katims (7/58) ABL3184
Frankl, Pauk Quartet (1/59) DG17132

Piano Quartet:
Bohle, Barchet Quartet (3/56) PL8900

If you want both Schumann's Piano Quartet and Quintet on one disc, this new one is more worth your attention than the rival Vox, if only because the quality, though not ideal, is decidedly better. If you want only the quintet, you may prefer the warmer and more expressive playing on the Philips disc, which has Brahms's String Quintet in G on the back. (The D.G.G. version, with only the one work on a ten-inch disc, is not economically competitive.) Demus and the Barylli Quartet give performances of the utmost competence, though they sound somewhat ruthless, especially in the quintet. They take the first movement at a nice tempo, not too fast, and catch the mood of the succeeding march, though the second violin and 'cello are inclined to lose the rhythm and slip into a six-eight, a common fault in this movement. Some scoops from the first violin in the second trio, but the scherzo has plenty of glitter as a whole. For some reason the strings all boggle at the sudden *forte* chord in the slow introduction of the Piano Quartet, playing it diffidently as an only just perceptible accent. The Vox recording shows that it sounds much more convincing as an explosion. But as a whole the Piano Quartet is played with more feeling and interest than the better-known quintet.

R.F.

INSTRUMENTAL

BACH. Harpsichord Works. Fantasia in A minor, BWV922; Toccata in E minor, BWV914. Irmgard Lechner (harpsichord). Cantate Mono T72460F (7 in., 12s. plus 3s. 11d. P.T.).

Cantate's choice of keyboard music is as enterprising as its choice of choral works. So far as I can remember, there has hitherto been no harpsichord recording of the A minor *Fantasia* (a disconcertingly uneven work) at all, and of the E minor *Toccata* only one, which cannot (as D.S. remarked at the time) "be listened to with unalloyed pleasure". Irmgard Lechner's performance is likely to give considerable satisfaction: she has the right amount of *panache* for these exhibitionist pieces, but manages at the same time to preserve an admirable control; she has the cleanest of finger techniques and exemplary part-playing; and though she uses her (Neupert) harpsichord as the modern instrument it is, taking full advantage of its range of colour, she does so with taste and style. The recording is as praiseworthy as the performance.

L.S.

BEETHOVEN. Piano Sonata No. 2 in A major, Op. 2, No. 2.

BACH. Chromatic Fantasia and Fugue in D minor, BWV903. Toccata and Fugue in D minor, BWV565 (arr. Tausig). Gina Bachauer (piano). H.M.V. Mono CLP1324 (12 in., 25s. 9d. plus 8s. 4½d. P.T.).

Beethoven Sonata No. 2:

Backhaus (6/54) LXT2920
Gulda (10/54) LXT2958
Kempff (9/57) DGM18105
Gieseking (4/59) BBCX1537

This seems to me now the best available version of Beethoven's early A major Sonata. It has all the neatness of Gulda's, Kempff's and Gieseking's; but Miss Bachauer remembers—as only Backhaus beside her does—that the slow movement is marked *lento appassionato*, and that in all the movements there is more than just eighteenth-century elegance. Her performance is more controlled than that of Backhaus (and far better recorded). It is altogether admirable.

The Chromatic Fantasy and Fugue is equally successful: clearly, powerfully, yet eloquently played, the Fantasy at once brilliant and meaningful, the Fugue clear and shapely, so that the intricacies of the design can be followed with pleasure. I am less happy about the inclusion of the organ Toccata and Fugue in D minor in a piano arrangement. This is surely a piece for the live recital. Miss Bachauer is extremely successful in realising Tausig's recreation of the effect of an organ, almost uncanny at times, with its different registers; but the collector of gramophone records can perfectly well buy the piece "in the original", so to speak. For that matter, the Fantasy and Fugue is obtainable in a harpsichord performance (George Malcolm's fine one for Decca springs to mind); but somehow the loss in the transference to piano does not seem great. Miss Bachauer's "harpsichord" style is convincing; and her discreet use of the sustaining pedal in certain passages (such as the *arpeggiando* one in bars 36-40) is effective, and not against the spirit of the piece.

A.P.

BRAHMS. Variations and Fugue on a Theme of Handel, Op. 24.

SCHUMANN. Fantasia in C major, Op. 17. Wilhelm Kempff (piano). D.G.G. Mono LPM18461 (12 in., 30s. plus 9s. 9d. P.T.).

These are both famous party-pieces of Kempff's, and I was surprised that his recorded versions hadn't been available here before. Happily (for I have heard him give a careless and tyrannical performance of the *Fantasia*) both readings are extremely successful, and the recorded sound is acceptable, though the piano tone is less warm on the Schumann side.

Kempff approaches Brahms's variations soberly, restraining his ardour and setting steady tempi so as to build gradually to a tremendous climax. His articulation is clear and his tone mostly pellucid (is there too much sustaining pedal in variations 9 and 13?), so that the standard of accuracy has to be high, and it is. In the *Fantasia* I greatly admired his communication of harmonic logic, and I admired his accuracy in the extremely difficult and complex

coda of the middle movement. This is truly stylish, evocative Schumann playing of the old kind, though I wonder how many of the great old pianists were as accurate as Kempff?

W.S.M.

BUXTEHUDE. Organ Works. Prelude, Fugue and Ciacona in C major; Prelude and Fugue in F major. Arno Schönstedt (organ). Cantate Mono T72081F (7 in., 12s. plus 3s. 11d. P.T.). Recorded on the organ of the Parish Church at Borgentreich, Westphalia.

Buxtehude was a delightfully garrulous composer, and though we may prefer Bach for his greater continuity and conciseness of thought, it is a pleasure to hear his predecessor from time to time, especially when his music is as well played and recorded as here. The F major fugue subject is only a slow trill three times repeated, yet the composer holds our attention with practised ease, and the organ does him full justice. A trace of "wow" on the last chord of the Ciacona may be due to the limitations of the bellows in full organ passages.

R.F.

HANDEL. Organ Concerto No. 4 in F major, Op. 4, No. 4.

BACH. Prelude and Fugue in A minor, BWV543. Chorale Prelude: "Wachet auf, ruft uns die Stimme", BWV645. Hans Vollenweider (organ). H.M.V. Mono DLP1208 (10 in., 22s. 3d. plus 7s. 3d. P.T.). Recorded at the Reformed Church, Thalwil, Switzerland.

Before the war, most of us would never have heard Handel's organ concertos at all but for the fact that people used to play them as organ solos, but I rather doubt if there is a case for so playing them today. The example on this record is arranged by Marcel Dupré, complete with pedal line (not by Handel). A lot of it is effective enough, but I for one would never want to hear this music without its orchestral component when it can be had for the asking as the composer wrote it. Vollenweider is best in the quick movements, which he plays with *élan*; in the *andante* he is too slow all through, and too unrhymic. Also the "snap" figure of the middle section is played sometimes smoothly as a snap and sometimes as a triplet, with disconcerting results; Dupré's fault, presumably. The Bach prelude and fugue gets vigorous and competent treatment (the engineers have left far too long a gap between the two sections), but I do not care for some of the details, for instance the slow-up in the pedal solo near the end, and I cannot stomach *Wachet auf* played at this fast and, as it seems to me, perfunctory speed. The organ records extremely well, and the quality is excellent.

R.F.

DEBUSSY. Suite Bergamasque: No. 3, Clair de lune. With Lucile Lawrence (harp).

SALZEDO. Suite of Eight Dances for Harp: Polka; Gavotte; Menuet; Siciliana; Seguidilla. Carlos Salzedo (harp). Mercury Mono XEP9029 (7 in., 11s. plus 3s. 7d. P.T.).

Carlos Salzedo is a Frenchman who has lived most of his life in America, where he is

a leading figure in the harp world. According to the sleeve, he has always "firmly refused" to play *Clair de lune* as a solo because of the difficulty of preserving "the music's sustained and unbroken lyrical line at the moment of climax" on a single instrument; accordingly he has transcribed it as a harp duet, adding a few effects Debussy never thought of. It is a fine sound, and very well played, and I suppose if it really is better on two harps, it might have been better still on four. Or forty-four. E.M.I. issue a very adequate performance of it on a single harp played by Grandjany, who would not much care for the claim on the sleeve of the new disc that Salzedo, "virtually single-handed", has brought to the harp "more prestige than it has ever before enjoyed—this largely by virtue of his own compositions and transcriptions". Extravagant statements like this can turn one against otherwise blameless records. In fact, on the evidence of his *Suite of Eight Dances*, Salzedo has much less personality as a composer for the harp than Grandjany. I liked the *Seguidilla*, but after twenty-five seconds it suddenly stopped; the other pieces are mere pastiche, quite pretty but very unexciting. They don't sound very hard either, and there is nothing on this disc to shake my preference for Grandjany as an executant, let alone Zabaleta. R.F.

PAGANINI. Caprices, Op. 1—complete.

Ruggiero Ricci (violin). Decca Mono LXT5569; ★Stereo SXL2194 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Caprices, 13-24, Mono:

Ricci

(8/51) LXT2588

It will be seen that Ricci long ago recorded the Paganini Caprices on two discs (differently priced, for some inscrutable reasons; the cheaper one (LK4025) has just been deleted, and now he has re-recorded them on one). To make this possible, some of the repeats have been cut and they will not be missed; even so there is seventy minutes of music on this record, and Decca are to be congratulated on providing so much without loss of quality. I suppose that in the main it will be violinists who will buy this excellent record. The ordinary music-lover who expects great music played in tune may be disappointed. Seventy minutes of Bach for unaccompanied violin would strain the attention of many of us, and Paganini was no Bach. The first three Caprices may have their value as exercises, but there is almost nothing here for the listener. However, Paganini's Op. 1 improves musically from start to finish; the second half is better than the first, and No. 24, the famous tune on which Brahms and Rachmaninov wrote variations, is superb. I mentioned intonation; frankly Ricci is often out of tune, and so is every other violinist who attempts these wickedly difficult pieces. He seems to find consecutive tenths daunting (and who doesn't?), but occasionally he is out of tune when the music is quite simple; as for instance at the start of No. 18, the one which begins like a horn call. Ricci takes this a good deal faster than he did in 1951, with some loss of effect, though he manages the middle section better. I did not detect any improvement

in his playing as a whole, but then it was brilliant on the old discs. Quality is rather less strident, and almost equally good on mono and stereo. Generally Ricci is at his best when Paganini is, and I found myself going back on Nos. 13 (the one Kreisler arranged), 14 (the one with the tight, rhythmic chords), 21 (the one with sentimental Italianate sixths; Ricci gave himself a little more space on the old recording) and 24. All these are good musically and superlatively played, while the slow octave variation in the final caprice stands out for its wonderful expressiveness. R.F.

SCHUBERT. Wanderer Fantasy, D.760. LISZT. Wanderer Fantasy. Alfred Brendel (piano), Vienna State Opera Orchestra conducted by Michael Gielen. Vox Mono PL11610 (12 in., 30s. plus 9s. 9d. P.T.).

Schubert Wanderer Fantasy:
Aeschbacher (12/55) DGM19001
Graffman (7/57) RB16015
Arrau (5/59) 38CX1569
Gheorgiu (7/59) ALP1708

In certain circumstances the record catalogue can give you a misleading idea of the potentialities of a performing musician. In this country we have the impression that Alfred Brendel is a Liszt scholar-exponent and a specialist in contemporary music. In Vienna he regards himself, and I understand is in turn regarded, as a specialist in Viennese classics—Haydn, Mozart, Beethoven, Schubert. He plays Liszt because he regards him as a great composer (the Viennese regard this as the barely tolerable foible of an otherwise intelligent young pianist).

He has a special love of Schubert, so I understood when I met him a month or two ago—he dived for a pile of Schubert's piano music and started showing me points and variants that he had found in the autograph manuscripts of the sonatas. This record was not yet out, and we didn't talk about the *Wanderer Fantasy*, but in the event both sides reveal a good deal about his playing. His keyboard technique, not previously in doubt as regards Liszt or Schoenberg, is perfectly adequate to the diabolical demands of Schubert's *Fantasy*—less brilliant than that of Gary Graffman, less sensuous than that of Adrian Aeschbacher. Brendel doesn't believe in fireworks where Schubert is concerned, and he sets deliberate tempi but isn't scared of varying the pace within a movement where the feeling of the music suggests it. His sense of rhythm and structure is so strong that when he does change gear the total shape is unimpaired—the credit, in this case, is not Brendel's but Schubert's, though one up to Brendel for perception. His rhythm is particularly helpful in the outer movements which are driven along without a moment's dullness. The slow movement is extremely fine too, though Arrau's reading is more profound, and Aeschbacher's more vivid in places (more messy too). But Arrau (*pace* R.F.) doesn't avoid a certain heaviness of rhythm in the first movement, and this Brendel avoids.

Comparison is not really profitable because the various couplings mean so

much. The really keen Schubertian will make for Arrau's disc which includes the three long but supremely inventive and poetic late piano pieces. The student of sheer pianism will, I suspect, prefer Gary Graffman whom I find occasionally prosaic in the *Fantasy* but who plays with stunning strength and gives a terrific, virtuoso account of a Prokofiev sonata on the other side. Brendel's disc is really a collector's piece; the average customer will not be interested in two different versions of the same work on a single record. We are living, too, in an age when it is thought mistaken kindness for one musician to improve on another's existing composition. For Liszt, the big, orchestral piano-writing in Schubert's *Wanderer Fantasy* suggested an orchestra with solo piano, as for Pavlov's dogs the dinner bell suggested dinner. His transcription (which Frederick Ashton once used for a ballet, and which Clifford Curzon recorded on 78s) is pretty sober and straightforward, with a lot of piano solo, a few added flourishes, and only one amplification in terms of extra bars; for me it takes the sense of strain from the work, doesn't reduce its stature, and makes it possible to concentrate on the beauty and grandeur of the invention. Brendel and Gielen play it in excellent style, with pride but not flamboyance. And the coupling allows each of us to consider afresh the problem of transcription. The mono sound is of the surgical sort that Vox favours, but if not very warm it is at least airy; on the solo side the lowest notes are not heard at the start of the Adagio—the first chord sounds like a first inversion, and so on—but their position is made clear in the Schubert-Liszt performance. I think this an extremely interesting record. W.S.M.

SCHUMANN. Carnival, Op. 9. Etudes Symphoniques, Op. 13. Robert Casadesus (piano). Philips Mono ABL3262 (12 in., 30s. plus 9s. 9d. P.T.).

Coupled as above:

Cortot

(8/54) ALP1142

I have the highest esteem for Casadesus's artistry; many of his performances in life, and rather fewer on disc, have been the work of one of our greatest pianists. At its best there is an aristocracy, and a wisdom, in his playing that cannot be too much admired—though I believe that he is under-rated in this country.

This preamble is needed because the present record does not show Casadesus at his best. *Panache* both these masterpieces need in performance, and *panache* Casadesus certainly brings to them. His light, quick playing is delightful, and I was charmed by his treatment of the *Coquette* and *Papillons* and the second half of *Promenade* in *Carnaval*, and by the G sharp minor duet variation in the Symphonic Studies. But in general his interpretation of *Carnaval* is forward driven at the expense of domesticated amiability, the confidential, allusive side of Schumann which is very strongly to be felt in these linked vignettes of Schumann's cultural life. Casadesus's gifts are more to be appreciated in the Studies, but even here there is an *hauteur* that ignores inner intensity, and the

pianist's treatment of dotted rhythms is inclined to be cavalier. The piano sound is not of the best: a shade woolly and lacking in presence—there is a trace of wow on the loud sustained notes in Etude 8.

Direct comparison with Cortot's disc is inappropriate. H.M.V.'s piano sound is certainly more agreeable, but surface noise on our copy is high, and Cortot's standard of precision is too low for the most pious condonation. What he does well is inimitable and lovable; and it must be said that he includes all the posthumously recovered variations, which Casadesus does not play.

W.S.M.

SMETANA. Piano Works. Concert Study in C major; Study in C major; On the Seashore. **Vera Repkova** (piano). Supraphon Mono SUEC855 (7 in., 9s. 6d. plus 3s. 1d. P.T.).

None of these three pieces could really be considered characteristic of Smetana—the Smetana of the operas and tone-poems. The *Concert Study* dates from 1858, and was written under the influence of Liszt's piano playing (Smetana had visited him at Weimar shortly before this). It is dedicated to Liszt's pupil, Ingeborg Starck. The other C major Study is an early work, composed by the student who was busy perfecting his own technique. *On the Seashore* is presumed to reflect Smetana's maritime impressions acquired during his Swedish visit, and this is the most interesting piece on the disc. It is filled with reminiscences of the piano writing of Chopin and Liszt; it is an effective piece, with a beautiful quiet ending. The playing is free, confident and accomplished, the recording adequate but not outstanding and spoiled towards the end of *On the Seashore*, by some noise of the surf.

A.P.

VILLA-LOBOS. Guitar Works. Etude No. 1: Prelude No. 1: Etude No. 8: Choro Typico: Etude No. 7: Prelude No. 5; Prelude No. 3: Schottisch-Choro from "Suite Populaire Brésilienne". **Laurindo Almeida** (guitar). Capitol Mono P8497: ★Stereo SP8497 (12 in., 30s. plus 9s. 9d. P.T.).

To the none too plentiful stock of worthwhile modern works for the guitar Villa-Lobos made a notable contribution—his twelve *Etudes* written in Paris in 1929 are to guitarists rather what Chopin's *Etudes* are to pianists; and Segovia respected so highly his understanding of the instrument and its possibilities that he insisted on pupils following all the composer's indications of string and finger, even when they seemed less obvious or more difficult. Laurindo Almeida's disc of eight pieces will be seen as a memorial to the fabulously prolific Brazilian musician (who died last November at the age of 72), and a worthy memorial too in this particular field, since Almeida is one of the great guitarists of our day. One's immediate reaction on hearing the first *Etude* (based, like Chopin's No. 1, on arpeggios) which starts the disc is to exclaim at the beauty of his tone; his phrasing is a model of clarity and subtlety; and his technique is well-nigh faultless (some rather untidy E major arpeggios in the middle

section of the first *Prelude* come as a distinct surprise).

Not all the music here is of equal merit—Villa-Lobos wrote far too much to be consistent—and the *Schottisch* from the early *Suite Populaire Brésilienne*, like the *Choro Typico*, is rather trivial; and one notices an excessive fondness for long repeats. But at his best (as in some of the 1940 *Preludes*) Villa-Lobos was a true poet, and it would be difficult to find a more eloquent interpreter than Almeida. The recording, alike in mono and stereo (there is little to choose between them), is extremely good, though it is a distraction to be made so aware of every move of the player's hand up and down the neck of the guitar.

L.S.

VIRGIL FOX. Bach. Wir glauben all' an einen Gott, Schöpfer. **Daquin.** Noël (S.680). **Vierne.** Allegro from Symphony No. 2. **Vaughan Williams.** The Old Hundredth Psalm Tune. **Middelschulte.** Perpetuum Mobile (Concerto on a Theme of Bach). **Guilmant.** Marche Religieuse. **Franck.** Cantabile (ed. Barnes). **Bossi.** Giga. **Boëllmann.** Toccata from "Suite Gothique". **Virgil Fox** (organ). Capitol Mono P8499: ★Stereo SP8499 (12 in., 30s. plus 9s. 9d. P.T.).

This one can be confidently recommended to those who like their organ music very, very loud indeed. Fix the soft bits so that you can just hear them comfortably and the loud ones will reach the next postal district. The quality is superlatively good. I have not seen the sleeve, and I do not know which organ (obviously American) is being played, but it appears to be placed on both sides of the aisle. The effect on the stereo disc is that one manual seems to sound exclusively on one speaker, and another on the other. The result can be disquieting. In the little Daquin piece, written I suppose about 1740, echo effects follow each other so rapidly that it is like being at Wimbledon Centre Court behind the umpire's chair; in this piece I definitely preferred the mono! Why anyone should want Daquin to vary between *pppp* and *ffff* I do not know, but I must add that the organ can produce all the right noises—indeed it sounds a superlative instrument; it's just that Mr. Fox prefers it *fortissimo possibile*. He makes a poor job of the Bach choral prelude, the one that used to be called "The Giant's Fugue", playing many of the semiquavers staccato, changing the registration every bar or two, and making the most improbable sequences of notes stand out towards the end. His registration suggests that he still believes in the old Giant-Walking-Up-Stairs theory, and this is not a performance for nervous types. He is much better in the nineteenth century pieces (I liked the Bossi and Boëllmann), and his technique is certainly very remarkable. This record, I should add, is called "The Virtuoso Organ", and it lives up to its title. If you would like the new experience of hearing every change of manual geographically, you will prefer the stereo, which is certainly quite wonderfully realistic; but you may find the almost-as-good mono less worrying.

R.F.

JIRI ROPEK. Boëllmann. Gothic Suite, Op. 25. **Widor.** Symphony No. 5 in F minor, Op. 42, No. 1: Toccata only. **Gigout.** Toccata in B minor. **Klicka.** Fantasy on the St. Wenceslas Choral, Op. 60. **Jiri Ropek** (organ). Supraphon Mono LPV432 (12 in., 30s. plus 9s. 9d. P.T.).

All this music was written in the 1890s. The Boëllmann suite has a good deal of distinction; the "Prière à Notre-Dame" movement is lovely in its somewhat Massenet way, and on this disc it gets the sort of *voix celeste* treatment it needs, while the final Toccata is most exciting. Unfortunately the side is filled up with two more toccatas of very similar type, but much less attraction. I suppose the idea was to show off Mr. Ropek's excellent technique, but three toccatas on end is too many for this listener. On the other side is a single work by the Prague organist and composer, Josef Klicka, who died at a great age in 1937. His *St. Wenceslas Fantasy* is much the most interesting piece on the disc, and easily held my interest for its twenty-five minutes. The pattern is familiar: a prelude with hints of a tune leads into the tune itself, an old hymn first heard pianissimo; this works up to a climax, after which there is a fugue on a good subject during which the hymn is combined with the fugue subject. The end is quiet and expressive. The whole work is imaginative, harmonically inventive, very well organised, and enjoyable. Jiri Ropek plays all this music with plenty of intelligence, and surmounts all the difficulties with apparent ease. His time goes a little awry in the middle of the Boëllmann "Prière à Notre-Dame", crotchets and quavers often being indistinguishable, and both in this piece and at other moments when the playing is quiet there is a good deal of intermittent surface noise of one kind or another. Otherwise the recording is excellent. The organ is not named; the pedal department seems to lack weight here and there, but it is a splendid instrument with nice stringy reeds, admirably suited to the French music. Boëllmann's name is misspelt on the front of the sleeve.

R.F.

CHORAL AND SONG

BRITTEN. Nocturne, Op. 60. **Peter Pears** (tenor), **Alexander Murray** (flute), **Roger Lord** (cor anglais), **Gervase de Peyer** (clarinet), **William Waterhouse** (bassoon), **Barry Tuckwell** (horn), **Denis Blyth** (timpani), **Oslan Ellis** (harp), *Strings of the London Symphony Orchestra* conducted by **Benjamin Britten**. **Peter Grimes:** Four Sea Interludes and Passacaglia. *Orchestra of the Royal Opera House, Covent Garden*, conducted by **Benjamin Britten**. Decca Mono LXT5564: ★Stereo SXL2189 (12 in., 28s. 9d. plus 9s. 4d. P.T.). The item marked † from Mono LXT5521-3 (10/59): Stereo SXL2150-2 (10/59).

This extraordinarily imaginative work, composed during August-September, 1958, was first performed at the Leeds Festival of that year and I recall, listening to it then

on the radio, how exasperating it was to be told nothing about the poems in the announcement; and not even Peter Pears's clear enunciation could wholly enlighten one.

The poets, "in order of their appearance", are Shelley, Tennyson, Coleridge, Middleton, Wordsworth, Owen, Keats, and Shakespeare, each poem being concerned with some aspect of sleep or dreams. The music is continuous: and with what great art the links between each song are devised one hears at once as the first poem, accompanied only by the string orchestra, ends. The solo bassoon is introduced quietly beneath the voice, two loud *pizzicato* chords break the spell cast by the delicate first poem and Tennyson's sea monster, the Kraken is pictured asleep "far, far beneath in the abysmal sea". At the close, when the monster rises to the surface to die at the end of the world he expires with a whimper (high bassoon notes), not a roar. It should be said that the gentle breathing in and out of sleep is suggested at the start of the work by muted strings *divisi* with a motive that constantly recurs. The harp is the obligato instrument in Coleridge's poems about Enoch, son of Cain, driven out into the moonlight by his father's guilty raving—Britten puts this song in slow waltz tempo—the horn is marvellously used, in Middleton's "Night Song", to suggest the sounds made by a bell, dog, nightingale, owl, raven, cricket, mouse, and cat. Timpani are the obligato instruments in the dramatic lines from Wordsworth's *Prelude* about the French Revolution, English horn in Owen's poignant war poem, flute and clarinet in Keats's "Sleep and Poetry", a delicate scherzo: and in the final poem, Shakespeare's 43rd Sonnet, all the obligato instruments are assembled until, at the end, harp and violins (*divisi*, muted) are left to accompany the voice in a lovely phrase heard in the first song to the words "Nurslings of immortality" and here to the words "All days are nights to me till I see thee, and nights bright days when dreams do show thee me". The work closes with the "breathing" motive high up on first violins, a chord on second violins, violas and harp, all in harmonics. So the dream fades away.

Such is a bare description of this superb and lovely work which must be amplified by a reading of the poems and of Gordon Stewart's illuminating sleeve note; best of all by a study of the miniature score (Boosey & Hawkes, 10s.). Peter Pears's performance of his exacting part demands superlative praise, as do those of the solo instruments and the string orchestra, and the recording engineers have done a fine job of balance and tone. The remaining space on the disc, as will be seen, is filled with the four *Sea Interludes* and the *Passacaglia* from the recent recording of *Peter Grimes*. The editor has had a difficult task in extracting these. *The Storm* begins too early, *Dawn* has to be faded out, Ellen's voice comes into *Sunday Morning*, and Grimes's after the *Passacaglia*, followed by a cut to the end of the act.

I do not think these probably unavoidable adjustments will worry many people. The important point is that here, as in

Nocturne, we have Britten conducting his music.

Stereo, in both cases, offers the clearer and more spacious recording. A.R.

BERKELEY. (a) Four Poems of St.

Teresa of Avila: If, Lord, thy love for me is strong; Shepherd, shepherd, hark that calling; Let mine eyes see Thee; Today a shepherd and our kin (Translations by Arthur Symonds).

(b) **Three Greek Songs:** Epitaph of Timas (Sappho); Spring Song (Antipater); To Aster (Plato).

(c) **Five Poems by W. H. Auden:** Among the leaves the small birds sing (Lauds); O lurcher—loving collier—black as night; What's in your mind, my dove, my coney; Eyes look into the well; Carry her over the water. (a) **Pamela Bowden** (contralto), **Collegium Musicum Londinii** conducted by **John Minchinton**; (b) and (c) **Thomas Hemsley** (baritone), **Ernest Lush** (piano). H.M.V. Mono DLP1209 (10 in., 20s. plus 6s. 6d. P.T.). Recorded under the auspices of the British Council.

This is a record which does far ampler justice to Lennox Berkeley's gifts than the disc of piano pieces which I reviewed last month. The frequent appearance of his *Serenade*, *Divertimento* and *Sinfonietta* in our concert programmes have tended to divert attention from the emotional depth and general broadening of scope which mark his later music: but this disc will help to right the balance. The *Four Poems of St. Teresa* (1947), for contralto soloist and string orchestra, is possibly his finest work. All the sheer attractiveness of his music, its unfailing elegance and unaffected distinction, are in evidence—but also a more earnest, sober vein, expressed with a quiet passion and intensity. (The same qualities inform his new *Missa Brevis*, sung last month for the first time in Westminster Cathedral; perhaps some enterprising company will record a coupling of the Britten and Berkeley Masses.)

Two of the St. Teresa poems are love songs to God, the first of them urgent, the other simple and gentle; and the other two are shepherd songs, with dancing rhythms in them. Pamela Bowden sings them with great distinction, in clear forthright tones untouched by sanctimony. She sounds devout and unaffected, and avoids any sideslips into a *religioso* contralto style. Her declamation is strong, her phrasing sensitive. The recording of both voice and strings, and the balance between them, is excellent.

The *Three Greek Songs* (1953) are short. Sappho's *Epitaph of Timas* is a poignant piece of music; Plato's epigram *To Aster* moves, generally step by step, over close, rich harmonies, and Antipater's *Spring Song* is set to a buoyant, attractive melody over a moto perpetuo accompaniment. The Auden poems (1958) have been culled from the "Songs and Other Musical Pieces" section of the *Collected Poems* (all but the first of them, *Lauds*, which closes the more recent volume *The Shield of Achilles*). In all of these poems, music seems to have been implicit, waiting for a Britten or a Berkeley to bring it to the surface. And Berkeley has found

the music of the verse, the weight and shape and lilt of the lines, with a finesse and imagination that make this set of songs (not a cycle) surely one of the most distinguished and enjoyable of our time. The songs range from the nursery-rhyme epithalamion, *Carry her over the water*, which closes the cycle, through the early morning sparkle of *Lauds* (perhaps the most attractive of all in its realisation of the artful verse-pattern) and the half-playful, half-serious *What's in your mind*, to the moving, unexplicit lament for lost innocence, *Eyes look into the well*. Thomas Hemsley's *Lieder* singing has lately been winning golden opinions, and his sensitive, fluent, artistic treatment of these songs shows how well he deserves them.

The St. Teresa Poems and Greek Songs are published by Chester, and I hope the Auden ones soon will be. H.M.V. have prepared a set of words to go with the record. I trust they make it available in this country along with the record, and do not reserve it for far-flung British Council outposts. A.P.

FOERSTER. Nine Choruses for Male Voices, Op. 37. Moravian Teachers' Male Choir, choirmaster Jan Soupal. Supraphon Mono SUF20010 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

Nine slow unaccompanied part-songs for male choir make sober listening. After a preliminary hearing, I put the record aside, and then returned to the songs one at a time. This is the way to treat them. Singly, each can make a considerable impression. Foerster composed them during the first years of his stay in Hamburg, looking back with longing to his homeland. The texts are "Peasant Songs and Czech Chants"; and, according to the note-writer, Josef Plavec, "composer and poet identified themselves with the Czech peasant toiling to get his daily bread, and loyal to his native soil". The most striking of all is the fifth, *The Path across the Field*. The scene is a blossoming spring landscape—but across this winds the funeral procession of a young woman. From the contrast—of life blooming again and life cut short—Foerster creates a moving song. The solemn unisons of *By decree of Fate* are also impressive. But all the songs are rather solemn; I can hardly detect the "delicate

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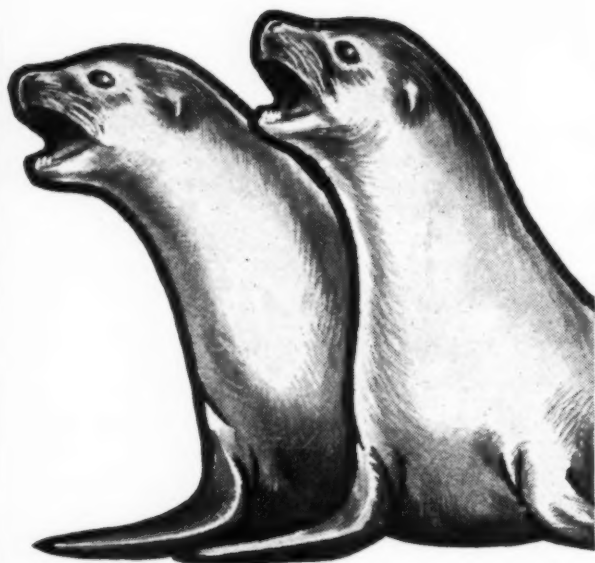
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tunefulness" of No. 3, *Song of Spring*; and certainly *To the Lark* does not "echo the joyful, pearly trills of the lark's song"!

The songs are beautifully written for the chorus, and the famous Moravian Teachers' Choir sings superbly, with a rich, full, broad tone, deep and beautiful in timbre and splendidly balanced, built from a smooth, firm bass line. The recording is good.

A.P.

HANDEL. *Messiah*—complete. Jennifer Vyvyan (soprano), Monica Sinclair (contralto), Jon Vickers (tenor), Giorgio Tozzi (bass), Royal Philharmonic Chorus (Chorus Master, John McCarthy), Royal Philharmonic Orchestra conducted by Sir Thomas Beecham, Bart., C.H. R.C.A. Mono RE25002-5; ★Stereo SER4501-4 (four 12 in., 120s. plus 39s. P.T.). Records are available in Presentation Album with notes, and cannot be purchased separately.

Mono and Stereo:

Sargent (12/59) 33CX1608-70 and SAX2308-10

In February my colleague A.P. expressed mild horror at the sounds which issued forth from a 7-inch harbinger of this new, complete *Messiah*. Certainly the small disc gives no idea of the quality of the sound present on these four 12-inch records, as it had been subjected to such transatlantic perversions as artificial resonance. I am glad to say that the recording and pressing of these elegantly presented records is practically flawless, and that both mono and stereo versions give fine results that will make an altogether special appeal to the connoisseur of high fidelity.

The fidelity, or faithfulness, is of course to the sound actually produced by soloists, chorus and orchestra, and not to the score as conceived by Handel. R.C.A. have been perfectly honest about this, and have advertised the work in suitably large type as "BEECHAM'S MESSIAH". Not Handel's *Messiah*. The lineage is more correctly Handel-Mozart-Prout-Beecham-Goossens, and the end result is interesting in more ways than one. First, the work is virtually complete: there are the two usual cuts in "He was despised" and "The trumpet shall sound". On three-and-a-half sides, the work progresses powerfully to its conclusion, unencumbered by those two groups of items (34-36, 52-55 in Novello's vocal score) which are usually omitted in performance and are completely left out of the Sargent version—the only other stereo *Messiah*. Beecham performs these items on side 8.

The second feature is the luxury presentation of this Beecham set. You cannot buy the records separately, but when you buy them in their presentation box you will find a beautifully produced 24-page album (by Skira of Lausanne) containing an essay by Sir Thomas, a number of black-and-white illustrations of Handel and his manuscripts, plus a text of *Messiah* interspersed with superb colour reproductions of old masters, among them Botticelli, Martini, Dürer, and Mantegna. In his excellent and entirely characteristic essay, Sir Thomas deplores the lack of interest in choral music, and the consequent decline in the popularity of Handel, than whom "no other composer . . .

has even feebly conceived such a wide range of vocal sound". He goes on to say that "if Handel is to be brought back into popular favour some reasonable compromise must be effected between excessive grossness and exaggerated leanness of effect, and this is what has been aimed at in the present version".

The third unusual feature about this recording is the use of a professional chorus. Handel's choral music, and in particular *Messiah*, has been for countless years the stamping-ground (I deliberately use this expressive American term) of amateur choral societies. They have done great work, but they have also prompted a certain dislike of Handel in quarters where accuracy of intonation and purity of line has been preferred to a merely massive noise. The Royal Philharmonic Chorus, as used for these sessions, numbered 80 on an average. More or less voices were used, depending on the item to be recorded, but all the singers were professionals, and were thus for the first time on a par with the orchestra. The difference between this sound and that of the Liverpool Philharmonic and Huddersfield choirs is astounding. There are absolutely no passengers: every voice is alive and responsive, Handel's vast *melismas* are sung with an unaccustomed clarity and definition, and the great granite-like blocks of tone have about them a brightness and an edge which has never before been put on record. More than this, since the choir is largely composed of singers whose training and present occupation concerns the singing of polyphonic masterworks of the Middle Ages and the Renaissance, there is an attention to the meaning of each individual voice-part which no amateur choir could ever hope to equal. Handel was, in a sense, one of the last of the great polyphonic writers (Beecham quotes, with admiration, the chorus

"Wretched lovers" in *Acis and Galatea*) and if his music is to be properly performed it must be sung with due regard for the expressive qualities of his inimitable counterpoint.

Put on the beginning of side 5: the chorus "Surely He hath borne our griefs". From the very first entry of the chorus, there is a feeling of emotional intensity and reserve of power that is utterly lacking in the Columbia version. We suddenly notice the meaningful tenor line in the Beecham version and the way in which the flow of tone is carried through to the repetition of "Surely". There seems to be no limit to these singers' lungs, just as there seems to be no end to a good violinist's bow. But the surprise comes at the alto lead, "He was wounded", for the tone develops with compelling power and brings out the poignancy of Handel's use of suspensions: the sevenths and ninths which cut into the harmony like knives. When tenors follow altos at this same point, the anguish is almost unbearable; in the Columbia version the tenors are barely audible, and this great effect goes for almost nothing. The movement of the inner parts at the word "bruised" is equally lost by Huddersfield, but is wonderfully and naturally brought out by these gifted singers of the Royal Philharmonic Chorus, trained by Mr. John McCarthy.

It would be tempting to analyse and discuss various of the other choruses in the same way, but since the conclusion would be similar in each case, further comparison may be safely left to the reader. It is said that, at the end of these *Messiah* sessions, Sir Thomas not only praised the chorus as a body but asserted that in fifty years of conducting the oratorio he had never before been more pleased with the choir than with the orchestra. The contribution of the orchestra is by no means to be belittled,



Recording "*Messiah*" in the Walthamstow Assembly Rooms

[Photo: Wild.]

however, and in their new coat of many colours they add much to the total effect of variety and sonority. Sir Eugene Goossens, who dealt with the orchestration, appears to have been inspired by the words of the Psalmist: "Praise ye the Lord . . . praise him with the sound of the trumpet . . . the harp . . . the timbrel . . . with stringed instruments . . . upon the loud cymbals . . . upon the high-sounding cymbals". This is a delightfully medieval concept, and has already been used with great success in *The Play of Daniel*. But it is rather unusual to hear triangles and cymbals and drums in Handel's *Messiah*. Perhaps we shall get used to it in time. Oddly enough there is some sense of appropriateness in the tinkle of the triangle when the chorus sings of "the sons of Levi", and the dramatic stroke of the cymbals at "O thou that tellest". The triangle trills excitedly when the chorus reaches the word "wonderful" in "For unto us a child is born", and again at "Lift up your heads". The trombones are effectively used in several places, and are even provided with some stylish double-dotting at "The Lord gave the Word". I was disappointed, however, by the lack of colour in "Since by man came death", which begins with a feeble, miminy-piminy pizzicato of cellos and basses. What is needed here is surely a *sforzando* chord on muted brass to strike the chill of death into everybody present, not excluding the recording engineers. But in case you think this set is over-scored and noisy, may I remind you of the exquisitely beautiful playing of the strings and wind in the "Pastoral Symphony".

Of the soloists, two are new to *Messiah* at least as far as gramophone records are concerned. Jennifer Vyvyan is well known for her performance in the Decca set, still cherished by those in favour of a small-scale Handelian performance. In this new version, Miss Vyvyan seems rather less assured, and her vibrato has a nervous quality which reduces such statements as "I know that my Redeemer liveth" to the level of a conversation piece. Elsie Morison, singing this same phrase in the Columbia version, possesses conviction and vocal power, leaving us in no doubt as to the perfection of Handel's setting. In this same aria, Miss Vyvyan's intonation is decidedly insecure, and there is a tight quality about her high notes (also noticeable in "How beautiful are the feet") which was not present in the earlier recording. She does, however, sing beautifully in "Rejoice greatly", and her easy projection of florid runs lends a lightness and joyfulness to the aria which few other sopranos could hope to match. At her best, Miss Vyvyan sings like a highly intelligent and exceptionally gifted choir-boy, her tone containing a generous proportion of white and a consequent clarity in *fortitudo*. By contrast, Monica Sinclair possesses more solid qualities of timbre, but though she is a capable singer I am not yet convinced that she is a subtle one. The aria "He was despised" can be made into one of the most moving of all Handel's contralto solos, but too often the notes are pushed out in a more or less equal string, with no attempt to enhance the declamation inherent in the solo part. Miss Sinclair sings

"rejected of men" with a bump on the high note of the phrase, which happens to go with the unimportant syllable "ed". Twice she sings "a Man of sorrows", and each time it is exactly the same in colour and dynamic. If we are to have Handel re-scored and re-furbished, I think it high time that someone put in a few dynamic markings into the solo parts, or even suggested a change of tone-colour at the word "grief".

Jon Vickers is the fortunate possessor of a real manly tenor, and this kind of voice goes well with Handel's directness and forthright utterance. Vickers has certainly improved since his earlier Canadian recording of *Messiah*, and he uses a wide control of dynamics to good effect. Even when singing softly, his voice is intense and firmly controlled; in *forte* it has a thrilling, brazen power that lends pictorial realism to "Thou shalt break them". Admittedly, there is still a tendency to shout on high notes, but this can be overcome without undue difficulty. "Every valley" is taken at quite a pace, though in general tempi are slightly broader than on the Columbia discs, where everything has to be packed into six sides. It may come as a surprise to find a singer, previously known on records for his French and Italian operatic interpretations, doing so well with an English oratorio, but Giorgio Tozzi has had experience in America of this kind of singing. His voice has a rich, dark, and nutty quality that is eminently suited to such arias as "But who may abide", especially the middle section; and in "For behold, darkness shall cover the earth" the darkness is in the voice itself. Tozzi is at his best in the florid sections of "Thus saith the Lord" and "Why do the nations", the latter being one of the most exciting performances in the set.

By profession a musicologist and by inclination a purist, I ought to be repelled by some of the things that happen in this recording. But I find that it is possible to accept it at its face value, as a compromise of the kind that Sir Thomas claims is now necessary. Much of the solo singing is fine, the orchestral playing is excellent, and the choral singing superlative. My advice is: sell your furniture if necessary (but not your stereo equipment), get rid of your motor car (there's nowhere left to park it, anyway) and somehow raise the £7 19s. to buy this set of discs. There has been nothing like it before, and there will probably be nothing like it again. This is not the recording of the month, or even the year, but of the century. D.S.

★HAYDN. The Creation. Mimi Coertse (soprano), **Julius Patzak** (tenor), **Dezső Ernster** (bass), **Vienna Singverein and Vienna State Opera Orchestra** conducted by **Jascha Horenstein**. Vox Stereo STPL511453 (three 12 in., 90s. plus 29s. 3d. P.T.). Mono: PL11452 (4/60).

There have to be very compelling reasons for buying the stereo version of a work that requires three discs instead of the two of the mono issue, and even supposing that the former is an immeasurably better recording, eliminating faults of balance and tone, nothing can alter, of

course, the actual quality of the performance. This, in the present instance, I personally found disappointing though some critics have, I see, preferred Horenstein's dramatic view of the lovely work to the more poetic one of Markevich on D.G.G., and those readers who feel they must have it in stereo—and here good stereo—should make a point of hearing these discs. A.R.

HANDEL. Israel in Egypt. Blanche Christensen (soprano), **Coleen Bischoff** (soprano), **Grace Bumbry** (contralto), **Dale Blackburn** (tenor), **Don Watts** (bass), **Warren Wood** (bass), **Alexander Schreiner** (organ), **Ardeen Watts** (harpichord), Combined Chorus of the **University of Utah, Utah Symphony Orchestra** conducted by **Maurice Abravanel**. Westminster Mono XWL2224; ★Stereo WST207 (two 12 in., 60s. plus 19s. 6d. P.T.). The records are available only in Presentation Album, complete with libretto, price 7s. 6d. The records are not available separately.

Mono: Sargent (4/56) 33CX1347-8
Boepple (2/60) PL11642

Stereo: Boepple (2/60) STPL511642

It is bad luck on Westminster that their version of *Israel in Egypt* should have been narrowly forestalled by Vox with another American recording of a similar type. For that matter it is bad luck on the Handlover too, when so many of his greatest works, *Belshazzar*, *Theodora* and *Hercules*, for instance, have never been recorded at all. Vox gave us every note of the work, but Westminster, in my view wisely, have cut some of the borrowed numbers which happen to be very dull, viz. Nos. 19, 26, 31 and 32, which Sargent also cuts. On the positive side they begin the work with the short introduction to Handel's Funeral Anthem, "The Ways of Zion do mourn", on the grounds that this anthem itself was played before *Israel in Egypt* at the first performance, and that for this reason Handel never provided the latter with an overture. This is not an entirely happy solution to the problem because the Funeral Anthem introduction is in G minor and ends on a chord of D major, and Handel would hardly have chosen a piece of this tonality to precede a recitative in F. I cannot myself see anything wrong with the ordinary published recitative opening. The orchestration used for *Israel in Egypt* is described as Handel's own, though the nicely written pamphlet that goes with the records raises doubts by providing a photograph of what it calls "The large horn section"; there are four of them. I do not remember horn parts in this work. In the event it does not greatly matter whether there are or not, for the sound in many of the choruses is blurred and woolly so that it is hard to hear just what is going on. Words are seldom audible, partly because the orchestra has been allowed too much prominence by the engineers. There has been some attempt at eighteenth-century style, but the result cannot compare with Boepple's on the Vox recording. I have no wish to be too damning nor yet patronising. This, after all, is a performance

by a provincial American University, and as such it must have been very worth while and great fun for all who took part in it. But frankly it does not merit export to the land where Handel wrote his greatest music. The conductor seems to have little sense of rhythm, Handelian or otherwise. A good half of the solos and choruses are disfigured by monstrous *rallentandos* sometimes several on end; there is always one in the last few bars of singing, however long an orchestral postlude there may be. Worse still, there is no real rhythmic pulse when the tempo is meant to be steady. At times ensemble is all over the place in the contrapuntal choruses. Some of the solo singing is enjoyable, but some of it is very much the reverse. There are amateurish touches in the Boepple recording, but at least there is a fundamental rhythmic drive, clarity in the recording quality and brilliant orchestral playing. Also Boepple has a far more genuine sense of style. Either his performance or Sargent's highly professional though Victorian one are much to be preferred.

R.F.

MOZART. Requiem Mass, No. 19 in D minor, K.626. Sena Jurinac (soprano), Hans Loeffler (tenor), Lucretia West (contralto), Frederick Guthrie (bass), Vienna Academy Choir (Chorus Master: Günther Theuring), Vienna State Opera Orchestra conducted by Hermann Scherchen. *Regina Coeli*, K.118†; *Ave Verum Corpus*, K.618†; *Te Deum*, K.141†; *Sancta Maria*, K.273†. Vienna Academy Choir (Chorus Master: Günther Theuring), Vienna State Opera Orchestra conducted by René Leibowitz. Westminster Mono XWN18766 (12 in., 30s. plus 9s. 9d. P.T.): ★Stereo WST205 (two 12 in., 60s. plus 19s. 6d. P.T.). The items marked † are available in stereo only.

Requiem, Mono:

E. Jochum
Horenstein
Beecham
Boehm
Kempe(1/57) DGM18284
(4/57) (R)PL270
(2/58) CFI1000
(12/58) ABL3213
(2/59) ALP1444

This release of the Mozart *Requiem* is of great interest for several different, though closely related, reasons. It is the first to appear in stereo, and there is at the moment no indication that stereo versions of any of the other five will be issued. It is a work which benefits greatly from the added breadth and depth that good stereo can offer, and the listener gains a lifelike impression of the choral and orchestral forces ranged beyond the four soloists, all well in the picture and efficiently balanced. The second main point is that these are imported American pressings, and I found them excellent in both mono and stereo, except for a short but slightly noisy patch near the beginning of side 3 in the stereo set.

I find Scherchen's interpretation surprisingly acceptable. He has touched up the orchestration here and there, but there is no noticeable lapse of taste; indeed many of the changes might almost be classed as improvements. His team of soloists contains fewer "star" names than

some of the other versions, but I get the impression that Jurinac, West, Loeffler, and Guthrie are particularly well-matched in ensemble as well as being first-rate in many of the taxing solo sections. *Tuba mirum* is a movement that one dreads almost as much as the Last Trump itself. What has gone before we know to be superb music, and the orchestra and chorus, fresh to their task, invariably perform this with great gusto. When the trombone begins to blow, bathos sets in unless we are very, very fortunate. In this performance, we are fortunate, for the trombonist is in fine form and his solo is steady and dignified. Frederick Guthrie sings his part better than any of the other profound basses on record, maintaining a firm, clear line and a splendidly resonant tone. His phrasing is intelligent and musical, and there is a suitable spaciousness both in the interpretation and in the acoustic.

I had not previously heard Lucretia West's fine alto voice, as she is at present represented in this country by only one other record, the Brahms *Alto Rhapsody*. Her *Judex ergo* is impressive, and the part she sings in the *Recordare* is worthily blended in a satisfying ensemble. Loeffler's vibrant voice is a shade too operatic for my liking—all the familiar tricks come out at one time or another. But even the worst of these, the tendency to double or even treble the dynamic level on rising a fifth or sixth, need not cause undue alarm, for he is in such good company that one feels he cannot spoil the total effect of this fine quartet. Sena Jurinac sings most movingly in the opening and closing numbers, and is a tower of strength in the ensemble, though she never dominates it.

The chorus is lively and sonorous, especially in the stereo discs, but their words are not so clear as in the Beecham or Kempe performances. A word of praise, too, for the playing of the Vienna State Opera Orchestra, which is a band of almost elastic quality: here it is keyed up (presumably by Scherchen) and gives of its very best, and that is as impressive as it is rare. The stereo version, being spread over three sides as against only two in the mono pressing, needs a number of makeweights for the fourth side, and these have been provided by René Leibowitz, working with the same choir and orchestra. The words come through better here, but whether this is due to a different studio or a different balance I cannot say. The four items will be eagerly sought after by Mozarteans, for three of them are not otherwise available in the LP catalogue. The *Regina coeli* is a re-working, almost entirely successful, by the Abbé Stadler of a *Kyrie* (K.323) whose ending had been lost. Stadler, in setting the new text, simply repeated the opening pages to form a new ending. The *Te Deum* probably dates from the late 1760's, and is fascinating in that it shows us Mozart's growing grasp of choral and instrumental sonority. From the following decade comes a delightful setting of *Sancta Maria*, which is not a liturgical text but a prayer, and Mozart has clothed it in music of persuasive and personal character; as Einstein says of it, "the joy of youth is gone; the dis-

appointments of the journey through life begin". All three works are well performed, and the favourite *Ave verum corpus* also enjoys a warm and affectionate interpretation. The stereo set is double the cost, but you get four lovely and rarely-heard works as well as a quality of sound that is much better than in the mono *Requiem*. D.S.

SCHEIN. Motets. Zion spricht, der Herr hat mich verlassen; Dennoch bleibe ich stets an dir. Helga Köhler (positive organ), Hessian Singers directed by Philipp Reich. Cantate Mono T71692F (7 in., 12s. plus 3s. 11d. P.T.).

Johann Hermann Schein (1586-1630), successor to Calvisius at St. Thomas's Church, Leipzig, was a master of that transitional choral idiom which retained essential features of renaissance polyphony whilst adding a declamatory element that was part and parcel of baroque musical expression, and the indispensable continuo or *basso seguente*, here played most effectively on a small positive organ. These motets come from a collection which Schein called *Israelsbrunnlein* (1623), or to give it its full title in translation: "Israel's fountain of select passages from the Old and New Testaments, carefully composed in the specially graceful style of the Italian madrigal". This music is indeed graceful and attractive, though the two selected give no idea of the remarkable range of expression and harmonic colour in the finest of the motets. *Die mit Tränen säen* would have made a better contrast either to *Zion spricht* or to *Dennoch bleibe ich stets an dir*.

The choir sings with enthusiasm and accuracy, though the altos are not sufficiently strong, and many important figures are unfortunately lost. Philipp Reich might be a little more flexible, especially in the *parlando* passages of *Dennoch bleibe ich*, but on the whole he seems to have a good understanding of the music. The major blot on Cantate's escutcheon is the gritty, noisy pressing. D.S.

SCHUTZ. Magnificat. Sacred Concerto, 'Ich hab mein Sach' Gott heimgestellt'. Soloists: Herta Flebbe and Rotraud Pax, sopranos; Frauke Haasemann contralto; Wilfried Kastrop, tenor; Johannes Kortendieck, bass, Choir and Instrumentalists of the Westphalian Singers (Rosemarie Lahrs and Hanni Hennig, violins; Helmut Schmitt, Hans Leissner and Alfred Stöneberg, trombones; Pommern Quartet (Otto Steinkopf); Arno Schönstedt and Eduard Büchsel, Positive Organ; Arno Schönstedt, harpsichord; Barbara Brauckmann and Ulrike Ehmman, 'cellos; Armin Schultz, double bass). Cantate Mono T72092K (10 in., 22s 3d. plus 7s. 3d. P.T.).

This is a very laudable attempt to present two large-scale works by Schütz in something like their proper sonorous garb. The *Magnificat* is scored for four soloists, two four-part choirs, and two three-part instrumental groups, with, of course, a basso continuo for organ. A gift for stereo: here

the mono recording is adequate, without however, being able to give anything like the spatial contrast needed by the score, which was considerably influenced by the polychoral style of the Italian baroque.

Most of the soloists are good musicians with good voices, but I found the alto soloist almost painfully out-of-tune and constantly inclined to swoop. The chorus is well recorded and has sufficient reserve for the task in hand, and the instrumental backing is mostly acceptable. The violins and trombones are stated to be baroque, and they certainly sound that way. On the whole, Ehmann's performance is stylish and musical, but he takes the latter part of the fifth verse ("et divites dimisit inanes") much too fast: the singers sound rushed and their words are not clear.

Ich hab mein Sach' Gott heimgestellt is one of the finest of the *Kleine Geistliche Konzerte* of 1636, and the text is full of personal feeling of a deeply devotional nature. The original sketch of this piece was written by Schütz to commemorate the early death of his sister-in-law. Both choir and soloists (again with the exception of the alto) sing well and the words come over clearly. D.S.

SCHÜTZ. Symphoniae Sacrae No. 1: "Jubilare deo omnis terra". **Symphoniae Sacrae No. 2:** "Hütet euch". **Paul Gümmer** (bass), **Rosemarie Lahrs** and **Ilse Grobhecker** (violins), **Ferdinand Conrad** and **Hans Wilhelm Künnecke** (recorders), **Arno Schönstedt** (positive organ), **Johannes Koch** (viola da gamba and double bass). Cantate Mono T71679F (7 in., 12s. plus 3s. 11d. P.T.).

Jubilare Deo comes from the first set of Schütz's *Symphoniae Sacrae* (the sleeve twice misprints this as *Sacra*) issued in 1629; *Hütet euch* forms part of the second set (1647). These miniature cantatas are works of great beauty, and the obligato recorders and violins sound well against a light background of gamba and positive organ. Paul Gümmer has some resonant low notes, but his voice is not flexible or subtle enough for this essentially expressive and Italianate music. Of the two, he is much more at home in *Hütet euch*, whose text warns us with impressive solemnity not to be overcome with surfeiting, drunkenness, and the cares of life. A major care in a record company's life should be the issuing of good and reliable pressings; this (alas) is not one of them. D.S.

TCHAIKOVSKY. The Divine Liturgy of St. John Chrysostom, Op. 41. Choir of the Russian Orthodox Cathedral of the Holy Virgin Protection, New York City, conducted by **Nicholas Afonsky**. Westminster Mono XWN18727 (12 in., 30s. plus 9s. 9d. P.T.).

Tchaikovsky made his setting of the St. John Chrysostom Liturgy, in 1878—shortly after finishing the Fourth Symphony and *Eugene Onegin*—with some misgivings as to what was or was not permitted liturgically and as to the way the modal melodies should be harmonised. The authorities tell us that at no time did the Russian Church

formally admit part-singing into its services, but in practice it had been in use for very many years. Tchaikovsky wished to free the chants from the Italianised harmonisations of such composers as Bortniansky and give them settings more consonant with Byzantine churches and their interior decoration. He viewed the Russian Church as one who believed in the Christian ethic, regretfully could not subscribe to the Church's doctrines, but took artistic pleasure in its elaborate ritual. He thought the St. Chrysostom Liturgy one of the greatest works of art in existence and described the private performance of his setting, in 1890, as "one of the sweetest moments of my musical career".

The setting is, of course, predominantly chordal, as the lower parts had to subordinate themselves almost wholly to the top part, which carried the chant melodies, and to the text. Here and there are a few bars of imitational writing and there are some antiphonal exchanges. The singing has the usual faults of "lazy" attack and unsteady soprano tone, but the choir sing the Liturgy with great and prayerful fervour and considerable dynamic variation: and, if one takes the trouble to follow the words—which are given in Russian and English on the sleeve—the effect is not at all monotonous. The melodies of the *Trisagion* and *The Hymn of the Cherubim* are particularly beautiful. It is a pity that the Russian texts were not transcribed phonetically so that one could hear, at least, something like the actual sounds of the words to which the baffling script gives so little clue.

The recording is excellent and certainly bears out the claim on the sleeve that it will give brilliant reproduction on stereophonic equipment. A.R.

TELEMANN. Cantatas. No. 19, "Gott will Mensch und sterblich werden"; No. 72, "Was gleicht dem Adel wahrer Christen". **Helmut Krebs** (tenor), **Siegfried Borries** (violin), **Hermann Tötcher** (oboe), **Helma Bemmer** (cello), **Georg Zschenker** (double bass), **Arno Schönstedt** (organ). Cantate Mono T72088K (10 in., 22s. 3d. plus 7s. 3d. P.T.).

Telemann's cantatas, based on the Epistle texts of Sundays throughout the church year, are often charming in spite of their too easy fluency. But they need an ideal interpreter if we are to forget their slightness and sometimes light-weight intellectual appeal. Helmut Krebs is an artistic tenor as tenors go, but he is a little inclined to bleat, and this becomes annoying even on a relatively short 10-inch disc. He is well served, however, by his obligato violin and oboe, and the continuo is well managed by a capable if slightly academic trio of cello, bass, and organ. The pressing is fair in quality, but needs a top cut. D.S.

VICTORIA. Responsories for Tenebrae. **Michael Ronayne, Nicholas Jardine, Wilfred Eaton, Anthony Avery, Paul Allen, John Habassy, Christopher Winders, Robert Nelson** (sopranos), **Jonathan Steele** (counter-tenor), **Kenneth Willes, Robin Willes, Paul Harriman, Dante Smith, Denis Hooker** (altos), **Alfred Hallett, Ian Partridge, Wilford Thérout, Stephen Ryle** (tenors), **Ivor Evans, Wilfred Purney, David Read, Andrew McKee, Roy Locke** (baritones and basses), **Westminster Cathedral Choir** conducted by **George Malcolm**. Argo Mono RG149: ★Stereo ZRG5149 (12 in., 30s. plus 9s. 9d. P.T.).

These splendid performances deepen one's intense regret that George Malcolm has felt it necessary to resign from his post as Master of the Music at Westminster Cathedral. We must indeed be grateful to Argo for having had the foresight to make this recording in the Cathedral. This was done on April 1st-2nd, 1959, during the day when the church is open: but extraneous noise, for which Argo apologise, is not in the least bit troublesome: and in fact I never noticed it at all. Stereo gives an extra and welcome spaciousness to the sound, but the mono recording is very satisfying.

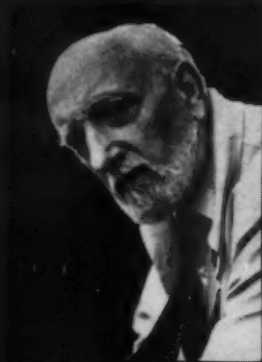
The admirable trebles of the Choir have a slightly reedy quality of tone which is foreign to the Anglican cathedral tradition, but absolutely right for this music and, one could say, necessary to fill the large spaces of this particular building. George Malcolm brings out the full emotional fervour and poignance of this great music and does not hesitate to increase the basic tempo when the text seems to call for it, as for example in *Eram quasi agnus* at the words "My enemies took counsel against me . . ." and in *Tradiderunt me in manus impiorum*—"Strong men have surrounded me". The dramatic entries of the men's voices, so often done in far too genteel a way, are thrilling to hear. *Tenebrae factae sunt* and *Aestimatus sum* are, as tradition demands, sung by men's voices only: the verses, set as duets or trios, are sung by mixed solo voices. The scoring for full choir is S.A.T.B. for the first and third Responsories of each Nocturne, S.S.A.T. for the second.

As Mr. Malcolm says in his excellent sleeve note, "On the last three days of Holy Week, when the Church re-enacts the Passion and Death of our Lord, Matins is sung with especial solemnity: and from the early Middle Ages until very recently (1957) it was sung in the evening, in the darkening church, and was known as the service of *Tenebrae* (darkness)". It should be added that the reformed rites of Holy Week came into force in 1957 and, for various reasons, displaced *Tenebrae*, so that it is all the more valuable to have this disc of music which will now never be heard in the moving and symbolic Matins which enormous evening crowds used to go to hear in Westminster Cathedral.

In this beautiful music, so highly charged with spiritual emotion, there stand out the settings of the words "See if there be any sorrow like mine" which come both in

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conducted by **Georg Solti**
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Wilhelm Backhaus
with **The Vienna Philharmonic Orchestra**
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Caligaverunt oculi and *O vos omnes*. The entry of the trebles, in each case a tenth above the alto part, makes an indescribably moving effect. The boys are dead in the centre of the first high notes of the descending scale passages and one could not have a better example of the telling quality of their tone.

The sleeve gives the full Latin text of the first Responsory to show the invariable structure of the music, with its repeat of the final words of the Responsory (but the double repeat of the third Responsories of each Nocturne is not observed on the disc, no doubt, for lack of space) and thereafter there is a Latin identification of the first words of each Responsory with the whole text only in English, and with the start of the repeat made always clear. The front of the sleeve carries a striking design, by Arthur Wragg, of Christ on the Cross facing the milling and careless crowds, much as in one of Blake's pictures. It is a rare delight to have a disc of this high standard presented with the care it deserves. These eighteen Responsories contain some of the finest church music in existence and I doubt, with the possible exception of Dijon Cathedral, if it would be possible to hear them sung as beautifully and fittingly as this anywhere else in the world today. A.R.

HUGUES CUENOD. French Troubadour Songs. Anonymous. Il me suffit; Quand ce beau printemps; Le lai des amants. **Gilles Binchois.** Rondeau, De plus en plus se renouvelle.

Pierre Certon. Exultate iusti in Domine (Psalm 33); Quare fremuerunt gentes (Psalm 2); Verba mea (Psalm 5). **Guillaume de Machaut.** Ma chiere dame; Chanson Balladée. **Hugo de Lantins.** A Madame playsante et belle. **Clemens non Papa.** Misericorde au Martyr; Puisque voulez que je vous laisse. **Thomas Créquillon.** L'ardent amour; A vous en est; Je suis aimé de la plus belle; Puisque malheur me tient; Cessez, mes yeulx. **Guillaume Dufay.** Le jour s'endort. **Adam de la Halle.** Helas! Il n'est mais nuns. **Thibaut IV de Navarre.** Pour ce se d'amer me dueil. **Hugues Cuénod** (tenor), **Hermann Leeb** (lute). Westminster Mono XWN18683 (12 in., 30s. plus 9s. 9d. P.T.).

Hugues Cuénod and Hermann Leeb demonstrate on this record how vast and varied an amount of Medieval and Renaissance music can be effectively performed by one voice and one instrument. Most of the pieces here were originally written for solo voice and one or more accompanying parts, usually instrumental but occasionally (as in the piece by Adam de la Halle) vocal. These additional parts appear separately, as if for a consort of instruments, and in that way they were often performed with the aid of whatever band of musicians happened to be around. There were no hard and fast rules about instrumentation in the middle ages, but one often finds perfectly clear indications that composers or copyists tried to arrange their music so that it could be performed by few as well as by many. One of the favourite devices was to collapse two

voice-parts into one; a most economical and often musically successful gesture.

Later on, in the fifteenth century, a new movement sprang up coinciding with the growing popularity of the lute. The lute, like the present-day piano, provides its own harmony and part-writing; it can make music successfully and convincingly without the help of other instruments. So musicians began to arrange accompaniments for the lute, and by the first decade of the sixteenth century some of these lute intabulations (as they are called) appeared in print. Hermann Leeb has followed the example of Francis of Bosnia, and he has arranged the harmonic strata of various songs for the lute. The result is for the most part very successful, for if the original part-writing cannot always be preserved, it can at least be hinted at.

There are some lovely things on this disc, and Cuénod sings them with great devotion and artistry. His voice is an acquired taste, however, and many may feel that a double-sided 12-inch disc of Cuénod is too much. Too much for one sitting, perhaps; but if you play the two sides with a few hours in between you will find there is much freshness and charm, and incidentally a wealth of fine lyrics, which are printed in the original language and in translation on the back of the sleeve.

The title of the disc is an odd one, inasmuch as there is only one troubadour represented—Thibaut de Navarre—and he happens to be a trouvère. D.S.

PETER PEARS. Lute Songs. Dowland.

Fine knacks for Ladies; Sorrow stay; If my complaints; What if I never speed. **Rosseter.** Sweet come again; What is a day?; Whether men do laugh or weep. **Morley.** Thyrsis and Milla; I saw a lady weeping; With my love, my life was nestled; What if my mistress now. **Ford.** Come Phyllis, come. **Pilkington.** Rest, sweet nymphs. **Anon.** Have you seen but a white lily grow; Miserere, my Maker. **Campion.** Come let us sound with melody; Fair if you expect admiring; Shall I come, sweet love. **Peter Pears** (tenor), **Julian Bream** (lute). Decca Mono LXT5567: ★Stereo SXL2191 (12 in., 28s. 9d. plus 9s. 4d. P.T.).

Anyone who knows Peter Pears' and Julian Bream's earlier record of lute-songs (Decca LW5243) will hardly need urging to run out and buy this one, but for the benefit of newcomers I should perhaps explain just what are the qualities that make them so attractive. In the first place, the music. It's a platitude that in the early years of the seventeenth century there flourished one of the most remarkable groups of English song-writers that have ever existed. Of them all at least three—John Dowland, Thomas Campian and Thomas Morley—deserve the name of genius for the consistency with which, in a single melody made to fit all the verses, they convey the very heart of a poem's meaning. Within the simple outlines of this strophic form it is astounding what a wealth of emotional variety can be found.

What is so special about the performances by Pears and Bream is their success in bringing out this variety, as I think anyone who plays straight through either side of this disc must notice. At times, to be honest, I think Pears overstresses it. Dowland's *Sorrow, stay*—one of his most *dolens* songs—is really rather mannered, and so, in its completely different way, is Morley's *What if my mistress now?* Pears adopts for some of the brighter songs a staccato delivery that is clearly quite intentional but seems to me to rub off some of the bloom of spontaneity. But once this criticism has been made the rest must be praise. It would be tedious to point out all the fine things in this disc, but if you want to sample a couple of contrasting bands in the shop let me recommend Morley's *With my love my life was nestled* (a tune of the utmost sophisticated simplicity) and Rosseter's *What is a day, what is a year of vain delight and pleasure?* These two reveal between them all the contrasted gaiety and melancholy of the age that produced these songs. And I must recommend anyone who wishes fully to appreciate them to beg, borrow or steal a copy of Edmund Fellowes' "English Madrigal Verse" (Oxford University Press). Not that Pears's diction is not excellent, but some of the poems are too complex to be understood easily without reading. (You won't find the Morley songs in this volume, because the only known copy was not available to Fellowes when he originally compiled it. It should certainly be added in an appendix when the book is next reprinted.)

I find I have not mentioned Bream's accompaniment. Need I say more than that it is as lively, as intensely musical as one would expect? J.N.

WERNER. Easter Music. Es ist erstanden Jesus Christ; Wir danken dir, Herr Jesu Christ; Der Herr hat euch gebracht in ein Land; Wir wollen alle fröhlich sein; Christ ist erstanden; Verleih uns Frieden gnädiglich. **Heinrich Schütz Choir, Heilbronn, Eva Hölderlin** (organ), **Gabriele Zimmermann** (flute), **Friedrich Milde** (oboe), **Hanspeter Weber** (horn), **Herbert Anton** (bassoon) directed by **Fritz Werner.** Cantate Mono T72079F (7 in., 12s. plus 3s. 11d. P.T.).

More neo-baroque church music from Germany. Some of the pieces are "chorale-arrangements", with wind instruments and organ supplying mildly dissonant diatonic counterpoints to the hymn-melody sung in unison by the choir; others are more ambitious, notably the "introit motet", *Der Herr hat euch gebracht in ein Land*. It is all a very worthy attempt, I am sure, to write a valid form of church music that makes use of some of the traditional styles and elements, above all the magnificent treasury of chorale-melodies which is one of the artistic glories of the Lutheran Church. Musically it does not reveal any particular individuality, but it might well be argued that this would be out of place in liturgical music of this kind. Whether there is much point in committing it to the semi-permanence of a gramophone record is more questionable. J.N.

OPERATIC

LEONCAVALLO. I Pagliacci—complete.

Canio
Tonio
Beppe
Nedda
Silvio

Mario del Monaco (ten.)
Cornell McNeil (bar.)
Piero de Palma (ten.)
Gabriella Tucci (sop.)
Renato Capecchi (bar.)

With the Chorus and Orchestra of the **Santa Cecilia Academy** (Chorus Master: Bonaventura Somma) conducted by **Francesco Molinari-Pradelli**.

MARIO DEL MONACO. Italian Songs. Trobadoriga (Cinque); 'Na Sera 'e Maggio (Cioffi); O sole mio (Di Capua); Tue ca' nun chiegge (De Curtis); Varca d' 'o primo Ammore (Mainardi); Granada (Lara). **Mario del Monaco** (tenor) with orchestral accompaniment conducted by **Ernesto Nicelli**. The recital is on one side of LXT5560 or SXL2185. Decca Mono LXT5560-1: ★Stereo SXL2185-6 (two 12 in., 57s. 6d. plus 18s. 9d. P.T.).

I Pagliacci, Mono:

Erede (11/53) LXT2845-6 or (10/56) LXT5223-5
Cellini (4/54) ALP1126-8
Serafin (9/55) 33CX5121-2
Ghione (12/58) ALP1610-2

Putting this opera on disc has always been a problem spatially. Too long for a single disc and not really long enough for two twelve-inches, it is usually coupled with "Cav" or left with a blank side. Decca's solution has been to fill up (as before) with a Del Monaco recital. On sides 2 and 3 you get the whole of the opera after Nedda's Ballad; if you neglected to buy side 1 you would miss a sterling Prologue, very solidly sung, but Signora Tucci's singing of the ballad is in no way exceptional, rather untidy and dull in fact. You would also miss the recital on the back (side 4), which I have no hesitation in declaring terrible. I have heard *O sole mio* sung with as much art in a sergeants' mess: cannot Signor Del Monaco at least be persuaded by listening to Caruso's version that a mere spilling out of spread tone *fortissimo* does not sell this hackneyed but far from contemptible little song to us? All the performances are loud, monotonous, inelegant and unpersuasive. I have nothing against loud tenoring at all, in fact I love it, nor am I in the least bored by popular songs of the kind—when given with the minimum of art of (say) a Gigli. But these examples fail to please.

The opera itself is well done and beautifully recorded—in stereo you can hear Canio chase Nedda right across your room—every board in the stage resounding; which may or may not help your visual, inner imagination. Signor Del Monaco loses some of the irony of "Un tal gioco, creditemi" because he fails to suggest a kind of wry compassion in his voice; but he is splendid in the lachrymose heart-break of "Vesti la giubba" and terrifying in the rage of "No Pagliaccio non son".

Both baritones match him in force seemingly and in the opera house one would most certainly be carried away by the sheer vocal energy of it all—perhaps especially by Mr. McNeil's "Si puo'". Gabriella Tucci has been praised for her singing in Italy and when she came to the Adelphi Theatre

recently in Jack Hylton's season she showed for a warm-hearted, instinctive and experienced Mimi (surrounded with very minor artists). As Nedda she lets fly some thrilling high notes, but compared to such other available Neddas as De Los Angeles, Amara, Callas, or even Clara Petrella, she sounds both less vivid as an actress and less musical. Piero de Palma sings Beppe's serenade passably (though nothing like as well as it is sung at Covent Garden currently), but ends in a yell: he is also given a "distant" perspective which is in theory quite acceptable, but seems in practice to be overdone: he sounds as if he were imprisoned in a well and anxious to be let out. The conductor looks after the tempi well enough. There is often beautiful orchestral playing and the sopranos in the chorus are bright and rhythmical, attributes which do not always obtain in the other ranks. As a whole, this version of the opera is excellent and effective: Del Monaco's strength is well suited and there is authentic atmosphere. But for me, it does not supersede, automatically, the other five extant mono versions. P.H.-W.

★**BIZET. Carmen—complete.**

Carmen
Don José
Micaela
Escamillo
Frasquita
Mercedes
Dancalro
Remendado
Morales
Zuniga

Victoria de los Angeles (sop.)
Nicola Gedda (ten.)
Janine Micheau (sop.)
Ernest Blanc (bar.)
Denise Montell (sop.)
Marcelle Croisier (sop.)
Monique Linval (sop.)
Jean-Christophe Benoit (bar.)
Michel Hamel (ten.)
Bernard Plantey (bar.)
Xavier Depraz (bass)

With Les Petits Chanteurs de Versailles and the Chorus, Maîtrise and Orchestra of the **French National Radio** (Chorus Master: René Alix) conducted by **Sir Thomas Beecham, Bart., C.H.** H.M.V. Stereo ASD331—3 (three 12 in., 90s. plus 29s. 3d. P.T.). Mono: ALP1762-4 (2/60).

After my review two months ago (a sustained shout of praise) and last month's encomium by Desmond Shawe-Taylor, you will not expect anyone to retract now; nor is there any need so to do. The stereo version seems to me a wonderful job (perhaps a very difficult one too?) and "just that much better" than the mono, if you have the equipment to play it. The words come over with a devastating clarity (when they are not quite perfectly pronounced as does occur in an un-French cast) but the chorus seems to have more vitality in some mysterious way and the extra dimension is very striking in the final act, with the bullfight noises arriving from the prompt side. Enjoying it so much, I have had the volume up even higher in this act; and find that this improves the mono set as well.

It should be made plain that the aim was not a transcript of a theatrical performance—no one does not get any very sensational moves or chases. The virtues are musical and do not lie in the trick excitements of three-dimensional sound pictures. Those musical virtues do not need recapitulating. This is a lovely performance and for the amusement and rallery in this heroine's Habanera and second act, I would exchange most, indeed possibly all other extant *Carmen* performances on disc. P.H.-W.

INGE BORKH. Macbeth (Verdi): "Ambizioso spirito tu sei . . . Vieni t'affretta! . . . or tutti sorgete". **Andrea Chénier** (Giordano): "La mamma morta". **Adriana Lecouvreur** (Cilea): "Io sono l'umile ancella". **Inge Borkh** (soprano), **Vienna Philharmonic Orchestra** conducted by **Rudolf Moralt**. Decca Mono CEP645: ★Stereo SEC5055 (7 in., 11s. plus 3s. 7d. P.T.).

Inge Borkh is hardly heard at her best in Italian opera, for as an interpreter she lacks warmth of temperament. Lady Macbeth was scarcely a warm-hearted woman—but she had fire in her. Miss Borkh's voice has too little colour in it; and none of the essential quality which Verdi described as *cupo* (dark, covered over, sombre, obscure). But it is a clear, strong voice; and though the disc does not offer Verdi's Lady Macbeth, it does offer some good, forthright singing of exciting music. The divisions, however, are not very precise. Miss Borkh sings both verses of the cabaletta—making the side over seven minutes long—which is presumably why the introductory reading of the letter is omitted.

In "La mamma morta" there is some beautiful tone, but the emotional temperature stays low. You hardly believe that "all of a sudden, Maddalena's eyes are kindled by the light of a supreme joy", so simply does Miss Borkh sing "E dice, 'Vivi ancora'". The high B lacks depth of tone. Nor in the Cilea aria is there much sense of character. I don't want to sound ungenerous: but other versions of these pieces exist which are much nearer to the "real thing". Rudolf Moralt conducts well, especially in the Verdi scena, where his reading has breadth and grandeur, and he is assisted by a spacious recording, particularly in the stereo edition. But has Decca heard of a soprano called Amy Shuard, who could sing all this music rather more convincingly? A.P.

POETRY AND DICTION ETC.

W. H. AUDEN. Reading from his Poems. Sex; Nones; Vespers; Compline from "The Shield of Achilles". Homage to Clio; Metaphor to the Magic Flute; The Hard Question; Song; The More Loving Me; A Walk after Dark; A Chorus; First Things First; Alonzo to Ferdinand. Read by **W. H. Auden**. Argo Mono RG184 (12 in., 30s. plus 9s. 9d. P.T.).

I wrote something about Auden last month on the occasion of his first recording for the Caedmon label. Now Argo follow with a further selection. Most of this is late work, and there is no doubt that Auden is a maturing poet, who entered a new phase when he went to the United States before the war. I still find his delivery dull and I wince at his persistent use of the short "a" in what is otherwise standard Southern English speech. Argo always dress their records well. This has a Cecil Beaton photograph of the poet, but to reprint the *Observer* profile of 1954 is less welcome in relation to what is on the record. Mr. Auden announces his poems, but when he has written more than one "Song", it is disturbing to find that what is here labelled as "Song" (and announced as such) is titled "Lady, Weeping at the Crossroads" in the Penguin Poets edition (1957). It is also a pity that room

could not have been found to complete the *Horae Canonicae*, from which we are given *Sext, Nones, Vespers and Compline*, since *Prime, Terce and Lauds* are none of them long. Perhaps the most valuable part of the record, since I do not think it is otherwise available unless you keep back copies of the *Listener*, is the *Metatlogue to the Magic Flute*, which Auden wrote for the Mozart bicentenary in 1956. Not only does this rhyme, but it is a fascinating essay on aesthetic criticism, and in itself questions our modern "historical" approach. Who, indeed, is to say that "pretty" Mozart and "Crystal Palace" Handel are "wrong"? But when the critic or the reviewer begins to use quotation marks like pepper it is time he submitted himself afresh to the discipline of his job. Certainly anybody who takes the slightest interest in modern poetry cannot possibly ignore Auden, and here is a worthy selection. R.W.

BERYL GREY. Talking about ballet. Jupiter Mono JEP00C7 (7 in., 12s. plus 3s. 11d. P.T.).

Beryl Grey's contribution to this series begins and ends with wheezy musical excerpts from the second act of *Swan Lake*, a novelty and not really a very helpful one. She reminisces a little about her early days (she started lessons at four years old, and had her first contract at nine), but what makes the talk valuable is her comment on important features of training and interpretation; the value of repose, the vital necessity for the teacher to allow a dancer's own personality to blossom (not an extension of the teacher's *persona*), the importance of music. Having admired and been warmed by her stage personality since the start of her solo career in 1942, I was delighted to find that her microphone personality is almost as strong—friendly, lively, modest, and extremely sensible; it is strong, too, in the sense that she talks too near to the mike. There is some pre-echo on the disc.

W.S.M.

WILFRED PICKLES. Poetry Reading. John Massfield. The Word. Sam Pitton. Eawr Sarah's gotten a Chap. W. H. Auden. Johnny. John Betjeman. A Subaltern's Love Song. Samuel Laycock. Th' Courtin' Neet; Welcome Bonny Brid; Bowton's Yard. Michael Drayton. The Parting. Charlotte Mew. The Farmer's Bride. Joan Pomfret. The Mothers' Meeting; Lookin' Back. William Shakespeare. Sonnet. Leigh-Hunt. Jenny kissed me. A. E. Housman. Bredon Hill. Winifred Letta. Tim, an Irish terrier. Anonymous. To the Unknown Many. Francis Thompson. Ex Ore Infantium—Out of the Mouths of Babes. G. K. Chesterton. The Donkey. Sir John Squire. To a Bulldog. Alfred Lord Tennyson. The Revenge—A Ballad of the Fleet. Read by Wilfred Pickles with accompaniment played by Charles Smart. Oriole Mono MC20087 (12 in., 28s. 6d. plus 9s. 3d. P.T.).

Wilfred Pickles is known to millions as a popular broadcaster—the adult version of the old 2LO Uncles; the friend and confidant of the shy and uncommunicative, in fact the great drawer-out, the whole spiced with Yorkshire humour. With half the nation in his pocket Mr. Pickles was able to open the door of poetry to the mass of the uncommitted, and his broadcast readings became immensely popular. Thousands tuned in Pickles and heard Pound. Oriole, a company never short of initiative, have put out one such programme, and have presented it beautifully with all the trappings. This column has lately been talking about W. H. Auden, and here is Mr. Auden

with the cinema organ. If that sounds too near the Stokowski *Chaconne* to be comfortable, the improvisatory music does not really intrude and will make the whole enterprise more comfortable in those quarters for which it is intended. There is not the slightest reason why such quarters should not include our own readers "above the line", for Mr. Pickles reads well and loves what he is doing. His North Country pieces are naturally splendid, but the record is made memorable for all of us by the inclusion of a most beautiful poem by Charlotte Mew. This elegy of exquisite sadness was published in 1915. Charlotte Mew was one of those myriad English artists who live in poverty and go unrecognised in their own generation, and for whom the Civil List at least gives Crown recognition. She died by her own hand in 1928, but assuredly lives here if nowhere else. This is something for which we must thank all concerned, and not least Mr. Pickles for his reading. Here, then, is the poetic equivalent of Mr. Dragon's popular concert selections, but containing a major discovery. Please hear this. R.W.

HUMOROUS

TONY HANCOCK. *Hancock's Half-Hours:* The Wild Man of the Woods; A Sunday Afternoon at Home. Tony Hancock with Sidney James, Hattie Jacques, Bill Kerr and Kenneth Williams. Pye Mono NPL18045 (12 in., 25s. 9d. plus 8s. 4d. P.T.).

It would be interesting to know how many comic records are on the shelves of old readers of our more erudite pages. Do they, for instance, still play "Trains" or even "The Village Concert", or is it today only Ustinov or Borge? Of all our current comics, Tony Hancock, like the famous breakfast food, caters for all classes.

His admirers, like those of Handley before him, are found in the Common Room as well as the junior dormitory. He is the ordinary citizen in a predicament that has comic possibilities that sometimes fail to mature, but are none the less faintly comic in themselves. At no point in these two Half Hours (taken from B.B.C. broadcasts together with announcements and a studio audience) did I laugh aloud, but there was often a smile. We laugh at the unexpected and smile with affectionate recognition. Not quite true, perhaps, since we still roar at Wilson, Keppel and Betty, whose act (alas, impossible to record) has been unchanged for the life of this journal. By this time the knowledgeable reader will have realised all too clearly the spot this reviewer is in. No, I personally wouldn't buy this record—and I do buy records I review, but the Hancock enthusiast should hear it. Maybe the crucial question is this: When recording broadcast acts, is it fair to take just a sample, good enough as part of a series heard once and forgotten, or should we distil an absolute winner especially for the occasion? I believe that the comic shelf of the average reader is the toughest to break into, and this is a record I would rather leave to the judgment of the artist's admirers, of whom I am one, and to whose attention it is now drawn—willingly with affection. R.W.

CLASSICAL REISSUES

ORCHESTRAL

ERNEST ANSERMET. *Symphony No. 1, "Classical"* (Prokofiev). Paris Coas. Orch. Decca Mono CEP448 (7 in., 11s. plus 3s. 7d. P.T.). From LXT6380 (1/55).

ANTAL DORATI. *Till Eulenspiegel's Merry Pranks* (Richard Strauss). Minneapolis S.O. Mercury Mono XEP9033 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11061 (1/60).

I don't know if Ansermet is the only conductor on record who plays the first movement of Prokofiev's symphony at the metronome mark set down in the score, one that is comparatively slow but which leaves room for style and elegance. At any rate, I have heard so many slick, almost twice-as-quick, performances that the composer's speed now sounds rather as if the orchestra were practising difficult music slowly. However, it is the speed Prokofiev asked for and one soon sees its virtues. The finale does want speed and virtuosity, of course, and while it is here well played, it lacks that last touch of expertise some orchestras can give it. The performance as a whole is thoroughly stylish; the sound is clear and agreeable but rather lacks body.

Dorati and his Minneapolis orchestra are an example of a combination who could give that finale more virtuosity than the French players do, but there is something the American conductor and orchestra seem equally to lack, and that is warmth of feeling. All the brilliant parts of *Till Eulenspiegel*—and that's most of it—come off like anything; once or twice I longed for the touch of affection with which Strauss himself regards Till when he isn't actually describing one of Till's pranks—at the beginning and end, for example. However, it is a lively, vivid performance, clearly recorded and with the turnover well-managed. T.H.

SIR THOMAS BEECHAM. *Scenes historiques* (Sibelius): No. 3, Festivo. R.P.O. Philips Mono SBF269 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From Columbia SSC1018 (11/58).

EUGENE ORMANDY. *Marche Slave* (Tchaikovsky). Philadelphia Orch. Philips Mono SBF239 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From SBL5229 (12/58).

RUDOLF MORALT. *Hungarian Dances: Nos. 5 and 6* (Brahms). V.S.O. Fontana Mono EFF500 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From CFE15017 (2/59).

RUDOLF MORALT. *The Bartered Bride* (Smetana): Polka and Furiant. V.S.O. Fontana Mono EFF502 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From EFR2006 (6/59).

BRUNO WALTER. *Rosamunde Overture* (Schubert). Columbia S.O. Philips Mono SBF246 (7 in., 5s. 3d. plus 1s. 8d. P.T.). From GBR6513 (12/58).

"Nothing in this window over 7s."

Beecham does an uncharacteristic Sibelius piece, the nearest the composer got to *Espana* and, as you would expect, he didn't get very near to it. The material is completely undistinguished. The performance is good, of course, and the sound wears well for its date. Philips' recording of the *Marche Slave* is thoroughly unpleasant and makes this not to be recommended, whatever the qualities of Ormandy's performance. But I am delighted to discover that they have apparently taken note of criticism in The GRAMOPHONE about tapes being chopped in half to provide sides one and two. At least, I would be delighted if I thought their latest solution any better, which is a fizzle out at the end of the first side and a fizzle in at the start of the second. But anyway, the lack of quality in the sound precludes any enthusiasm about this reissue.

Moralt conducts two of Brahms's *Hungarian Dances* very well indeed. One side lasts just over two and a quarter minutes, the other just over three. Is this enough, even at the price? His *Bartered Bride* dances are really enchanting. (This music is so bewitching that I would rather hear it from the gramophone than in the opera house, where I have to look at the usual make-shift dancing.) But again, is a fraction over two minutes (the *Furiant*) enough for one side?

Walter's *Rosamunde* overture sounds very tired as a recording and cannot possibly date from 1958, when it first appeared here. His two separate speeds are disturbing, too.

T.H.

ANTAL DORATI. *The Bartered Bride* (Smetana): Overture; Polka; Furiant. **Minneapolis S.O.** Mercury Mono XEP0035 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11030 (6/50).

ANTAL DORATI. *Slavonic Dances* (Dvorak): Op. 46, Nos. 1, 3, 7 and 8. **Minneapolis S.O.** Mercury Mono XEP0030 (7 in., 11s. plus 3s. 7d. P.T.). From MMA11020-30 (6/50).

TIBOR PAUL. *Hungarian Dances* Nos. 5, 1, 6 and 3 (Brahms). **V.S.O.** Fontana Stereo SCFE7003 (7 in., 11s. plus 3s. 7d. P.T.). From SCFL111 (12/50).

MORALT/PAUL WALTER. (a) *Invitation to the Dance* (Weber). (b) *La Gioconda* (Ponchielli): Dance of the Hours. **V.S.O.** cond. by a **Moralt** and (b) **Paul Walter**. Fontana Mono CFE15046 (7 in., 11s. plus 3s. 7d. P.T.). (a) from EFR2006 (6/50), (b) appears for the first time in this country. †Also available on Fontana EFF504.

Dorati does not bring off the *Bartered Bride* Overture as brilliantly as I should have expected him to. The opening strings, for one thing, are far too loud, with the result that those explosive entries don't stand out as they should, and the whole thing remains rather unexciting. The superfluous bar is left in. The dances, however, have great charm and real style. The recording is a trifle shrill, but a resourceful gramophone can make it agreeable. However, he is very much at home with the *Slavonic Dances*. They are thoroughly alive, with speeds that tend to be on the fast side (as often with this conductor) and No. 7 is remarkably faster than usual. The sound is good on this recommended disc.

Tibor Paul gives dramatic performances of the *Hungarian Dances*, full of the utmost contrasts of dynamics, speeds and everything else, but at least they aren't routine performances—they are, indeed, most exciting. Vivid stereo sound, so also recommended.

The last of the above group of records isn't particularly recommended, though you can safely go for the **Moralt** *Invitation to the Dance* (which also appears as a disc on its own), for it is graceful and charming. **Paul Walter** doesn't make anything special of the well-worn Ponchielli piece—but then, it's the sort of stuff that only Becham can do much about.

T.H.

ANTAL DORATI. *Symphony No. 36, "Lini"; Serenade No. 13, "Eine kleine Nachtmusik"* (Mozart). **L.S.O.** Mercury Mono MMA11087 (12 in., 28s. 9d. plus 9s. 4d. P.T.). From MRL2562 (1/58).

WILLEM VAN OTTERLOO. *Symphonic Fantastique* (Berlioz). **Berlin P.O.** Philips Mono GBL5547 (12 in., 16s. 11d. plus 5s. 7d. P.T.). From ABL3010 (1/58).

Dorati's lively and polished account of the *Lini* makes a welcome reappearance in the catalogue, its recorded sound as good as ever. I rather wish the opportunity had been taken to give it another coupling, since there are so many versions of *Eine kleine Nachtmusik* already available, some of them

a little more charming than this. But if it attracts anyone to this performance of the symphony one cannot complain.

Philips have taken the opportunity, in reissuing **Otterloo's** version of the *Symphonic Fantastique* on a cheaper label, to improve it very considerably. Not only is the quality of the sound better than before; the whole of the third movement, the *Scène aux Champs*, has been got on to the second side, and this is something to be grateful for, since the turn-over in the middle is a maddening feature of many versions of this symphony. The cough that A.P. took exception to in his original review is still audible, but I cannot say that it worried me any more than it would in the concert-hall. Although this is not an ideally exciting version of this revolutionary score it is a sound and sensitive one, and offers considerable competition to Van Beinum's (Decca Ace of Clubs ACL27) as good value for money.

J.N.

ANTONIO JANIGRO. *Concerto in D minor for Oboe, Strings and Harpsichord; Sinfonia No. 2 in G major* (Vivaldi). **Lardrot** (oboe). **Klepac** (bassoon). **Heiler** (harpsichord). **I Solisti di Zagreb.** Top Rank Mono 15/008 (7 in., 11s. 3d. plus 3s. 8d. P.T.). From 40/005 (3/00).

COR DE GROOT. (a) *Piano Concerto No. 1*; (b) *Piano Concerto No. 2* (Liszt). **De Groot** (piano), with (a) **Hilversum Radio P.O.**, (b) **Hague P.O.**, both cond. **van Otterloo**. Philips Mono GBL5545 (12 in., 16s. 11d. plus 5s. 7d. P.T.). From ABL3020 (3/55).

As D.S. pointed out two months ago, the Vivaldi oboe concerto in D minor is Op. 8, No. 9 (P. 259), while the sinfonia is from a Dresden manuscript and presumably unpublished. The concerto is a gay work, stylishly played by **Janigro** and **I Solisti di Zagreb**, and occasional roughnesses in the accompanying do not amount to much. The sinfonia begins at a level of banality that only Vivaldi would get away with, but the finale redeems all. The recording is excellent.

Cor de Groot's recording of the two Liszt concertos was accused of a lack of poetry and pianissimo in these columns five years ago. Perhaps dynamic levels have been readjusted on this new version, and there seems to me plenty of poetry in such passages as the romantic 'cello solo in No. 2. And elsewhere, plenty of brilliance from the pianist, though the accompanying is a little dull at times. A dry acoustic and rather stringy tone generally is offset by clarity and the price, which is much more attractive than formerly.

R.F.

VLADIMIR HOROWITZ. *Piano Concerto No. 1* (Tchaikovsky). **Horowitz** (piano). **N.B.C. S.O./Toscanini.** R.C.A. Mono RBL16100 (12 in., 28s. 9d. plus 9s. 4d. P.T.). From H.M.V. CSLP505 (9/58).

Everyone, whether he likes the Tchaikovsky Piano Concerto or not, should make a point of listening to this record, merely to hear the fabulous pianist of his age, and his fabulous father-in-law, outclass all others in precision-technique. Horowitz's machine-gun octaves, morse-code scale-passages and greyhound-champion arpeggios are quite unbelievable, and so is the rhythmic whip-crack of both artists (especially in the finale, where they bring out the 3/4-against-6/8 cross-rhythm which everyone else neglects). Withal the piano playing is always musically intense and sensitive, even though it lacks the ultimate romantic passion. The record-

ing screams like a wild-cat (unless corrected by an enormous top-cut), but this is an irrelevant consideration.

D.C.

ARTUR RODZINSKI. *Dances of Galanta; Dances of Maroszek; Hary Janos Suite* (Kodaly). **Philharmonic Symphony Orch. of London.** Westminster Mono XWN18775 (12 in., 30s. plus 9s. 9d. P.T.). From Nixa WLP20028 (1/57).

VAN KEMPEN. *Symphony No. 6, "Pathétique"* (Tchaikovsky). **Concertgebouw.** Philips Mono GBL5507 (12 in., 16s. 11d. plus 5s. 7d. P.T.). From ABL3127 (1/55).

A warm welcome to **Rodzinski's** first-class Kodaly record on its return, a collection of most enjoyable and exhilarating music recommended for every sort of music lover. The playing is very good indeed and the recording remains excellent. I enjoyed every moment of this thoroughly.

Philips have made two improvements in their reissue of **van Kempen's** performance of Tchaikovsky's *Pathetic* Symphony (it sounds so uncomplimentary when you put it in English, yet there seems little reason for titling Russian music in French). The second movement is now put complete on the first side and the cost has been brought down to bargain price. But I agree with W.S.M., who has been saying regularly that the cheap versions of this symphony aren't worth it and that it's better to save a bit more and buy a really great performance (he recommends Montoux, now that Friscay is no longer available).

This latest cheap version doesn't alter the position, for a performance that is far less than great and an indifferent recording won't give anybody lasting satisfaction. Just listen to the strings at the start of side two, the march movement, if you want to see how bad some of it is. It really is important to realise that a record bargain is not merely a matter of price. Some may say—"I'm not fussy, I couldn't appreciate one more than the other". That is especially wrong of a performance on a record, where repeated hearings of a great performance will develop anyone's perception, even if he thinks he hasn't got much.

I am all for cheap records, but only when the performances on them are really worth having.

T.H.

HERMANN SCHERCHEN. (a) *Symphony No. 5* (Beethoven). (b) *Symphony No. 100, "Military"* (Haydn). (a) **Philharmonic Symphony Orch. of London.** (b) **V.S.O.** both cond. **Scherchen.** Westminster Mono XWN1870 (12 in., 30s. plus 9s. 9d. P.T.). (a) from Nixa WLP20003 (4/58), (b) from WLP5045 (11/53).

WILLEM VAN OTTERLOO. *Symphony No. 9, "Choral"* (Beethoven). **Spoorenberg** (sop.), **van Hooyay** (cont.), **Vroons** (ten.), **Scher** (bass). **Amsterdam Toonkunst Chorus.** **Hague P.O.** Philips Mono GBL5548 (12 in., 16s. 11d. plus 5s. 7d. P.T.). From SBL5227 (9/58).

BEETHOVEN. *Symphonies.* (a) No. 1, (b) No. 2, (c) No. 4, (d) No. 5, (e) No. 7, (f) No. 8. (a) **Vienna Singverein Orch./Remoortel.** (b) **Hessian Radio Orch./Materath.** (c) **V.P.M./Perles.** (d) **V.S.O./Horestein.** (e) and (f) **L.S.O./Remoortel.** Vox Mono VBX101 (three 12 in., 50s. plus 10s. 2d. P.T.). (a) from PL10870 (10/59), (b) appears for the first time in this country, (c) from PL8740 (9/58), (d) from PL10030 (8/57), (e) and (f) from PL10070 (10/58).

Here is a large batch of Beethoven (with a dash of Haydn from Scherchen) about which I have been trying to raise my enthusiasm, without any success, for with great performances of all the symphonies in the catalogues I cannot recommend anyone to go for something less than great, even on the score of cheapness. The basic library of even the humblest collector should surely have one magnificent performance of all



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nine symphonies, even if each has to be added slowly, for nothing less will do for Beethoven. One can perhaps be economical on some less important things one wants to acquire.

The **Scherchen** record isn't even cheap and the recording certainly rules it out at the price asked. The Haydn performance is charming, but the full orchestral sound might be coming out of a tunnel, and my copy had a good deal of surface and background. The reverse side has better sound, but it is one of Scherchen's less successful Beethoven performances, with nervous energy rather than strength in the first movement and some heavy-handed touches elsewhere. **Otterloo's** one-disc performance of the Ninth does come at a bargain price. It began life as a three-sided version and was later reissued on a single record, now appearing yet again with a bit more money knocked off. Even so, I can hardly recommend it. My copy had poor surface at the start of the slow movement and some uncomfortable unsteadiness of pitch (which I don't remember when I heard the original one-disc version). What I do remember is a bad join between the end of the first *andante* section of that movement and the start of the next bit (still there), and altogether I could not give myself up to enjoying this as one should such great music. Otherwise it is a sterling performance, if not in the truly great class.

The Vox reissue of six of the symphonies can only be bought as a set of three records and, since they offer them like that, that is how I must judge them, and whatever their individual merits I can't recommend them as a collection worth having. **Remoortel** conducts the First quite neatly, if not with very vital rhythm, but the desperately poor recording rules it out. The Second is a new issue, by a conductor and orchestra new to me, **Matzerath** and the Hessian Radio Orchestra, not a distinguished conductor on this evidence nor much of an orchestra, unless it is that he doesn't make it play at its best. The sound is more forward than on the reverse side of this disc but it is still nowhere near the height of good recorded sound. The main part of the Fourth's first movement and its finale are dreadfully plodding under **Perlea** and remove any enthusiasm one may have for the rest of his performance. **Horenstein's** Fifth is in a different class altogether and he gets a better recording.

I remember that I gave the **Remoortel** record of the Seventh and Eighth symphonies a warm welcome when it appeared but that my enthusiasm wasn't shared by others. I still think these are good, but admit that I may have been so relieved to find a lively young conductor with a first-class orchestra (the L.S.O.) that I may have been too enthusiastic. Still, I stick to it that they are good performances and so much music on one disc is a remarkable bargain. Only the recording now strikes me as shrill, especially in the Seventh. (Anyway, if you do want this disc, certainly the most recommendable of the three, you can get this one separately—PL10970.)

But with these Vox records it all comes back to recording quality, for even a good

performance depends on that. Only last month D.C. said plainly about their issue of Horenstein's *Eroica*, "it's a pity that Vox can't do something about their engineering, though". As I look back over the present three discs, it is indeed a pity. T.H.

CHAMBER MUSIC

BARCHET QUARTETS. *String Quartets* (Mozart): K.80, in G major; K.155, in D major; K.156, in G major; K.157, in C major; K.158, in F major; K.159, in B flat major; K.160, in E flat major; K.168, in F major; K.169, in A major; K.170, in C major; K.546, *Adagio and Fugue* in C minor. Vox Mono VBX12 (three 12 in., 50s. plus 16s. 24d. P.T.). Items marked † previously available on PL8510 (11/54), those marked * on PL8690 (12/56); the remainder appear for the first time in this country.

These three discs appear to consist for the most part of recordings issued before but now withdrawn. They include an odd quartet Mozart wrote as a boy of fourteen, the set of six quartets he wrote in Italy at sixteen, and three of the six more contrapuntal quartets he wrote a year later under the influence of Haydn's Op. 20 set; also the much more mature *Adagio and Fugue*. A disc of the three remaining "contrapuntal" quartets played by the Barchet was issued in September 1958 and is still in the catalogue. The set now issued is described as "Mozart String Quartets (Complete) Volume 1". The various works are placed chronologically as for automatic coupling, so that the discs do not correspond to those issued before, which were PL8510 (K.80 and 155-7) of November 1954 and PL8690 (K.158-160) of December 1956. All this music now appears at less than half the previous price and is thus a much more attractive proposition. The remaining four recordings are presumably new, new to our catalogue that is, though one would guess that they date from the same time as the others. Nevertheless quality is pretty good on the first two sides, with a splendid balance, good tone and silent surfaces. I found sides three and four strident and a bit top heavy. The playing all through is excellent, stylish and competent and sympathetic.

The doubtful quantity is of course the music. We needed an adequate recording of these early Mozart works, and that is what Vox have provided, but you need to be a tremendous enthusiast to take some of these quartets. The beauties are there, but there are considerable stretches of music of little interest, music which no one would dream of playing if Mozart's name were not at the top of the page. Let me attempt a short list of what seems to me worth listening to. First, the G minor section in the gavotte finale of K.80, a glorious piece of invention. (Oddly enough, this first quartet at sixteen minutes thirty-five seconds is the longest work on the three discs.) K.156 (much admired by Einstein), K.157 and 159 (a good G minor allegro) are the best of the Italian quartets, and the only ones worth bothering about. K.168, the first of the next set, is better still despite a poor minuet. The slow movement is a miracle, worthy of Mozart at any period, and the fugue finale is good too. All this set, by the way, have four movements, whereas the Italian quartets

have only three. The slow movement of K.170 is beautiful in a naïve Haydn-Serenade way, but my pleasure may have been mostly occasioned by Barchet's beautiful playing. The *Adagio and Fugue* is of course a masterpiece (played a little too fast here). So the question really is whether this amount of worth-while music deserves your attention, remembering that the records are laudably cheap. R.F.

SMETANA QUARTET. *String Quartet No. 1, "From My Life"* (Smetana). *Smetana Quartet.* Supraphon Mono LPM409 (10 in., 14s. 9d. plus 4s. 9d. P.T.). From LPV420 (11/59).

Smetana's autobiographical string quartet was originally issued with his later but less convincing D minor quartet; on its own it deserves a wide circulation, for the music is both attractive and at times very moving, while the performance by the **Smetana Quartet** is magnificent. Every nuance of tempo is exactly right, though the players (or was it the recording engineers?) might have allowed the music a little more dynamic range here and there. But the balance is excellent, and the quality pretty good, and this is one I strongly recommend. R.F.

INSTRUMENTAL

ADAM HARASIEWICZ. *Etude, Op. 10, No. 12; Nocturne, Op. 15, No. 2* (Chopin). **Harasiewicz** (piano). Fontana Mono EFF503 (7 in., 5s. 3d. plus 1s. 84d. P.T.). From CFE15024 (2/59).

WILHELM KEMPF. (a) *Ballade No. 3*; (b) *Impromptu No. 3* (Chopin). Decca Mono CEP689: ★Stereo SEC6049 (7 in., 11s. plus 3s. 7d. P.T.). (a) Mono from LXT5445 (10/58); Stereo SX12081 (2/59); (b) Mono from LXT5451 (8/59); Stereo SX12024 (8/59).

The **Harasiewicz** performances are taken from an earlier EP. On my copy the two labels are identical, both promising Chopin's "Revolutionary" study. The Nocturne has acquired some "wow" during its transfer and also some surface noise. The latter is less apparent in the much louder study, which is very well played.

Kempff usually seems to me below his best in music calling for *panache*, but the end of the Chopin Ballade in A flat finds him in unexpectedly vigorous form. He is his more usual reflective self in the impromptu, which he plays surprisingly slowly but very expressively. The stereo disc has rather more surface noise than I remember on the LP original, though it is not too obtrusive. The mono version seems a shade cleaner in this respect. Both provide piano tone of an acceptable quality. R.F.

CHORAL AND SONG

SIR MALCOLM SARGENT. *Messiah* (Handel): And the Glory of the Lord; And He shall purify; For unto us a Child is born; Glory to God (SEL1654: ★ESL6271); Let us break their bonds asunder; Hallelujah!; Worthy is the Lamb; Amen (SEL1655: ★ESL6272). **Huddersfield Choral Society.** Columbia Mono SEL1654-5: ★Stereo ESL6271-2 (two 7 in., 11s. plus 3s. 7d. P.T. each). Mono from 33CX1668-70 (12/59); Stereo from SAX2308-10 (12/59).

These extracts from the stereo and mono versions of the complete *Messiah* under **Sargent** present some of the best-known choruses in a rousing performance by the Huddersfield Choral Society. The actual choral sound is slightly distant, and more effective in block harmonies than in contrapuntal passages. Otherwise the sound is good, especially in stereo. D.S.

OPERA

ELISABETH SCHWARZKOPF. *Der Opernball* (Heuberger): Im Chambre separee. *Der Obersteiger* (Zeller): Sein nicht boes. *Wien du Stadt meiner Traume* (Siczyński). *Giuditta* (Lehar): Meine Lippen, sie küssen so heiss. *Schwarzkopf* (esp.). *Philh./Ackermann.* Columbia Mono SEL1648; Stereo ESL6267 (7 in., 11s. plus 3s. 7d. P.T.). Mono from 39CX1570 (2/59); Stereo from SAX2283 (12/59).

The four excerpts from *Schwarzkopf's* delicious operetta choc-box would only make me regret not buying the whole thing. The first two items, for most of us, mean Elisabeth Schumann, but her namesake doesn't try to copy and so rival; the same goes for "Wien, Wien, nur du allein" and Lotte Lehmann. Schwarzkopf is content to exert her own charm and her own femininity. I played the EP to some friends after dinner one night and they were enchanted, and I played it this morning after breakfast alone, and was quickly rendered positively good-tempered. You could justify a record like this on therapeutic grounds. W.S.M.

HISTORICAL

SIR HERBERT BEERBOHM TREE. *Shakespeare.* Julius Caesar: Act 3, Scene 1, "Anthony's Lament over the body of Julius Caesar" (G & T GC1314, 3557E); Richard II: Act 3, Scene 1, "Soliloquy on the Death of King" (G & T GC1315, 3558E); Henry IV, Part 1: Act 5, "Falstaff's Speech on Honour" (G & T GC1316, 3559E); Hamlet: Act 3, Scene 1, "Hamlet's Soliloquy on Death" (G & T GC1312, 3554E). *Du Maurier.* *Trilby*: "Svengali mesmerizes Trilby" (G & T 1313, 3571E). *Sir Herbert Beerbohm Tree.* Collector Mono JEC505 (7 in., 12s. plus 3s. 11d. P.T.).

Wonderful! It must seem incredible that our own generation should actually hear the voice of the King of "Her Majesty's", and whatever Tree might have thought of *West Side Story* we ourselves can never think quite the same again of that room in the dome where Sir Herbert reigned as absolutely as our Stuart patrons. I have no idea how this record came to exist, but we are told that it contains the complete recorded repertoire of the great actor-manager. All the extracts were made in 1907. To say that every word comes clearly through the surface is a poor compliment when the texts are so well known, but this circumstance is especially valuable in enabling us to assess so historic a voice. Ainley's old record of *The Bells* was supposed to remind us of Irving, and we have often suspected that these old giants would be dismissed as "ham" by our present standards, but apart altogether from theories of interpretation the voice on this record is surely of great beauty. Here is the first magic of the stage, against which we can argue "how" the verse should be spoken, knowing that the technique will never let us down. For myself I have not the slightest hesitation in acclaiming these performances as profound, masterly and a proof that Tree's great reputation was soundly based. We can never hear Liszt play, but we have now heard Tree speak. It would be interesting to know the identity of the female voice answering "ninety-nine" in the *Trilby* extract—Mrs. Patrick Campbell or an office typist? Doubtless this will remain another of those delicious gramophone mysteries. It is incidentally pleasant to have this period piece as well as the Shakespeare. In the *Hamlet* not even the surface noise can eliminate the actor's sigh, and Falstaff's "honour" speech has an added interest outside this column in that

Boito incorporated it into Verdi's opera, and Tree's reiterated denials find their echo in Maurel, Arthur Fear, Stabile and Geraint Evans. It only remains to add a word of praise for a most beautiful and apt sleeve design (Fry's Ornamental type) and for notes no less worthy. R.W.

DONIZETTI. *Lucia di Lammermoor*: "Chi mi frena". *Amelita Galli-Curci* (soprano)†, *Louise Homer* (contralto)†, *Beniamino Gigli* (tenor)†, *Giuseppe de Luca* (baritone)†, *Esio Pinza* (bass), *Angelo Bada* (tenor), with orchestral accompaniment.

VERDI. *Rigoletto*: "Bella figlia dell'amore". With artists marked † above and orchestral accompaniment. H.M.V. Mono 7ER5173 (7 in., 11s. plus 3s. 7d. P.T.). Both items recorded December 1927 and previously available on H.M.V. DQ102 (6/28).

The days when gramophone records were priced according to the number of celebrities displayed on the label have long since passed!

At one time H.M.V. varied the colour according to the number and eminence of the artists taking part, and thus a buff label cost 10s., a green label 11s. 6d., and a blue one 13s. 6d. Occasionally so many celebrities were assembled that the company no doubt felt that no colour could do justice to such concentration of talent, and the only logical answer was white!

These recordings have a place in gramophone history, for they were the last to be issued with this white label, and subsequently all celebrity records appeared with the red and gold label with which most of us are so familiar (except of course, the more recent H.M.V. Archive Series).

Certainly it would be difficult to imagine a better cast for these concerted numbers, although Galli-Curci was a little past her best, and Homer was a veteran in 1927, but the result, while not perfect, would be difficult to surpass for sheer tonal beauty, and the balance is surprisingly good.

I can recommend these transfers to all opera lovers. The voices have been carefully handled, while the surface noise, which was quite heavy on the originals, is now negligible, and of course the record now costs only just over half its original price! J.F.

EZIO PINZA. *Italian Songs.* Lunzi dal caro bene from "Giulio Sabina" (Sarti). Pupille nere from "Il Trionfo di Camilla" (Bononcini). Chi vuole innamorarsi from "Flavio" (Alessandro Scarlatti). Che fiero costume from "Eteocle e Polinice" (Legrenzi). Caro mio ben (Giordani). O bellissimi capelli (Falconieri). Tu lo sai (Torelli). Nel cor più non mi sento from "La Molinara" (Paisiello). Oblivion soave from "L'Incoronazione di Poppea" (Monteverdi). Donzelle, fuggite (Cavalli). Lasciatemi morire from "Arianna" (Monteverdi). Alma mia from "Floridante" (Handel). *Esio Pinza* (bass), *Fritz Kitzinger* (piano). R.C.A. Camden Mono CDN1021 (12 in., 15s. 10d. plus 5s. 2d. P.T.).

Recording First Published 1959, says the label, and nowhere a word to tell us that in fact these recordings were published, as a 78 set of RCA Victor, in about 1940. In fact the label shows a sad decline from the Decca Group's usual careful standards—with its absurd spatter of capital letters, its "Guiseppe", and its invention of a new composer, Freely, who is transcribed here by Felix Gunther. The recital itself is somewhat disappointing—not to be ranked, for example, with the Giuseppe de Luca one, on Brunswick, of similar material. Pinza brings surprisingly little character to these early arias and fewer than one might expect of delicate little vocal touches such

as do distinguish his singing of "Oblivion soave" (an aria which Poppea's lady-in-waiting, Arnalta, sings to her mistress to lull her to sleep). Here the long-sustained notes of the cadences are most beautiful. But most of the time there is only what one might describe as "generalised" fine singing—such as Pinza could hardly fail to produce—not informed by any special interpretative insight into this kind of music. It is also rather disconcerting to find a bass voicing the lament of the deserted Ariadne (but since Monteverdi himself used the music in another context, there is perhaps no reason to complain). The voice sounds past its prime, but this may be partly the result of a not particularly clear recording. The 78 sides are sometimes cut off rather abruptly, before the final chord has ceased to resound. A.P.

FRANCESCO TAMAGNO. *William Tell* (Rossini): "O muto asil"; "Corriamo, corriamo". *Le Prophète* (Meyerbeer): "Inno"; "Sopra Berta". *Andrea Chenier* (Giordano): "Improvviso". *Hérodiade* (Massenet): "Adieu vains objets"; "Quand non jura". *Otello* (Verdi): "Esultate"; "Ora e per sempre addio"; "Death of Otello". *Il Trovatore* (Verdi): "Di quella pira"; "Deserto sulla terra". *Samson et Dalila* (Saint-Saëns): "Figli miei". *Francesco Tamagno* (tenor). Olympia Mono ORL211 (12 in., 30s. plus 9s. 9d. P.T.).

Francesco Tamagno was one of the outstanding operatic artists of the 80s and 90s, and will always be remembered as the creator of the title role in *Otello*, a part which Verdi wrote specially for him.

When he recorded, he had already retired from the operatic stage for two years or so, owing to illness, and some allowance must be made for this. In addition, Fred Gaisberg wrote in his memoirs that he was disappointed because the recording of the day failed to capture the real timbre of the great tenor's voice.

Despite these factors, the recordings here presented are tremendously impressive. The huge voice is handled with skill, and in certain of the arias, notably the "O muto asil" and "Sopra Berta", it is made clear that Tamagno was able to moderate the power of his instrument. The phrasing is massive and authoritative rather than elegant, and there is surprising agility in the semiquaver passages in "Di quella pira".

The "Adieu vains objets" from *Hérodiade* is the rarest of all Tamagno's records, and was cut out in 1904, according to Bauer's "Historical Records", which would mean that it had a life of only a year in the catalogues. I have never seen an original copy.

The *Otello* selections are of the greatest historical importance and show how much more slowly some of the music was once taken. The "Esultate", which Blanche Marchesi told me was the finest piece of declamatory singing she had ever heard on a disc, comes out amazingly, and the disc in general is a worthy memento of a great singer. J.F.

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FOR BINDING DETAILS

SPECIAL ISSUES

(The records reviewed in this column are not necessarily available through record dealers. Details may be obtained from the address given.)

CONTEMPORARY PIANO MUSIC. Sir Arnold Bax. Piano Sonata No. 1 in F sharp minor; A Hill-Tune; Mediterranean; Ceremonial Dance; Water Music; Serpent Dance; Country-Tune (RCS10). E. J. Moeran. Irish Love Song; Theme and Variations; On a May Morning; Three Fancies; Summer Valley; Three Piano Pieces (RCS3). Iris Loveridge (piano). Lyrita Mono RCS10 and 3 (12 in., 30s. plus 9s. 9d. P.T. each). Lyrita Recorded Edition, 99 Green Lane, Burnham, Bucks.

Minor late-Romantics are not much in fashion now; but there is a quiet pleasure still to be gained from the piano music of Bax and Moeran, revived here by Lyrita. Although neither of them can be claimed as an important historical figure, or a living force in the present-day listener's musical experience, each of them had something to say. And in the case of Bax's first Piano Sonata, enthusiasm grows warmer. This Sonata was composed in Russia in 1910, "whence [sic] Bax had gone in pursuit of a tragic love affair with a Russian girl who married another, and subsequently died of

typhoid fever as a result of her experiences in the revolution and later". (I quote from Peter Pirie's notes; he writes perceptively about both composers.) There is something of Balakirev in the music. Rich turbulent ideas are here organised with a power that we do not associate always with Bax; it is not a diffuse work, but a cogent sonata in one continuous movement, on a grand scale, that holds the attention. This takes one side of the record; the other is made of shorter pieces that are all agreeable. A *Hill-Tune* and *Country-Tune* are both beautifully written; and *Mediterranean* is rich and sensuous.

The most substantial work on the Moeran disc is the *Theme and Variations*; but the most attractive ones are the shorter pieces, which seem to be the English equivalent of Debussy preludes. They are unadventurous, but have a quiet charm. Iris Loveridge plays all this music freely, affectionately, persuasively, and rises to a notable performance of the Bax Sonata; and the recording is clear and good. A.P.

years ago (New Opera Company), and, more recently, Milhaud's *The Sorrows of Orpheus*, presented by the able but enigmatically named Group Eight at St. Pancras. Mr. Cameron's range is indeed wider than might be guessed. From a pile of 78 r.p.m. records he picked out for me one called *My love and devotion*, sung by Baxter Scott with Frank Chacksfield and his Orchestra—a record which, I gather, gained the dizzy title of "Record of the Month" on Jack Jackson's radio programme. John Cameron smiled as he played me this record, because Baxter Scott is John Cameron. Or rather he was: finding that the B.B.C. would not allow him to broadcast under two names Mr. Cameron decided that his serious career was the more important, and he now goes no nearer the "pop" world than middlebrow ballads.

He himself has composed a ballad entitled *Timber Man*: as he played it to me in an Australian recording, it reminded me of the ballads of another Australian singer-composer, Peter Dawson (alias J. P. McCall). Mr. Cameron, of course, knew Dawson's records when growing up, but the two singers who most of all inspired him by their records were Gerhard Hüsch and (especially for his ballads such as *De Glory Road*) Lawrence Tibbett. Now, after his success in the records of the Sullivan operettas, Mr. Cameron would much like to do a G. and S. season after the D'Oyly Carte monopoly runs out next year.

PASSING NOTES

By ARTHUR JACOBS

Jussi Björling, when I approached him in his London hotel, was talking in Swedish to a Swedish journalist. Although he is among the regular stars of the Metropolitan Opera in New York, and although his conversation includes an occasional "Gee!", he is not among those European singers who have taken up American residence. He still lives in Stockholm, where his career began. He will be fifty next year, and told me he made his first record at seventeen, though he cannot now remember what circumstances led to such a youthful gramophone debut. In his early operatic career Mozart was prominent, but he now considers that his voice has become too "dark" for such a part as Tamino in *The Magic Flute*. "I try to keep my voice as 'light' as possible," he told me, but he recognises that it has undergone a 'darkening' in quality over the last twenty-five years. Now he would like to sing *Lohengrin*, a part he has not hitherto attempted.

He was back in London to sing in *La Bohème* at Covent Garden—his first appearance there since before the war. It was a curious appearance: he seemed more like a father to Mimi (Rosanna Carteri) than like her lover. In his clear, controlled vocal performance I noted that—as on his L.P. recording of the opera under Beecham—he abstained from the tasteless top C with which most other tenors end the first act, and sang instead the lower E which Puccini really wrote. He told me with a smile that Beecham threatened to murder him if he interpolated the top note on record, but that he didn't want to do so anyway! But at the Metropolitan, he added, he feels he *has* to sing top C because the fans would think less of him if he did not.

Our talk passed to other famous, or notorious, top notes. What about those in "Di quella pira" in *Il Trovatore*, which are also unauthorised by the composer? (Bernard Shaw attacked the "execrable impostors" who gave this aria "a high C capable of making a stranded man-of-war recoil off a reef into mid-ocean"). These interpolations Mr. Björling permits. He con-

siders that Manrico's is a heroic part and that the high notes are consistent with the dramatic mood, whereas the top C at the end of Act One of *La Bohème* is totally inappropriate to the soft romance of the moment. As for the custom of ending "Celeste Aida" *fortissimo* instead of *pp* (Verdi's marking), Mr. Björling said he had never heard of a tenor who sang it as marked—until I reminded him of Torsten Ralf; but he then added that he regretted that he had not himself sung the ending softly on his own L.P. performance.

When Jussi Björling was a schoolboy in Stockholm there was another Björling at school with him. This was Sigurd Björling, now a baritone of some distinction, who appears on L.P. in Act 3 of *The Valkyrie* under Karajan. But, although the surname is not a particularly common one in Sweden, the two singers are not related. Today Jussi Björling conveys the impression of an artist secure in a rather narrow field, and the least Bohemian of anyone who ever played a Bohemian in *La Bohème*.

Why does Australia contribute so many good singers to the London musical scene? I put this question to John Cameron, who came to London from Sydney in 1949, and whose recordings include Handel's *Solomon* with Beecham, Vaughan Williams' *Sea Symphony* with Boult, and all Sir Malcolm Sargent's Savoy Opera discs. I mentioned to him that another Australian, Elsie Morison, had suggested to me that the Australian way of speaking (not, of course, the comic exaggeration of it) helped the voice. Mr. Cameron laughed aloud: "She got that from me!" He considers that Australians typically give their vowels maximum physical resonance. His fiancée, also Australian, suggests additionally that there is a characteristic Australian physiognomy (with a jutting chin) which aids voice-production.

Mr. Cameron's strong and sensitive baritone has a habit of turning up at some of London's most enterprising operatic events. I recall Arthur Benjamin's *A Tale of Two Cities* a few

I am glad to note that the H.M.V. disc of excerpts from *Madam Butterfly* in English, enthusiastically greeted by P.H.-W. last month, is to be only the first of its line. Writing in *Repertoire*, the awkwardly named magazine put out by Sadler's Wells, Mr. Norman Newell of E.M.I. writes that the next issue from Sadler's Wells will be *La Bohème* and that the aim is "a constant flow of opera in English". We shall, I trust, be given some Mozart in those superb translations by the late E. J. Dent, of which a tiny sample has already been given by Owen Brannigan on his disc of Mozart opera arias.

BOOK REVIEW

A Picture History of Opera. By Philip Hope-Wallace, in collaboration with Raymond Mander and Joe Mitchenson. Published by Edward Hulton, London, 35s.

This fascinating book contains an excellent and informative potted history of opera by Philip Hope-Wallace and over 360 pictures of singers and stage sets, the latter dating from the sixteenth century. The earliest portrait is of Thomas Betterton (1635-1710) in *The Siege of Rhodes*, an opera to which five English composers contributed.

Mr. Hope-Wallace provides the captions to the pictures, some of which are most entertaining, but on the whole he has exercised considerable restraint over his wit. One feels, perhaps, a little ashamed to be amused by some of the pictures of great artists, but the Carolsfelds, husband and wife, the first Tristan and Isolde, holding the fatal goblet, have such an expression of "cheeri-oh" on their faces that one is aroused to mirth, as also by the bulky Rhinemaidens in this section of the book. Grane, a proper old cab horse, "looking somewhat daunted", Mr. Hope-Wallace says, gets an easy laugh. Those readers with long memories may well feel a certain nostalgia for the solid stage sets of earlier days, compared with the later efforts of Bayreuth, and my heart warms to those of French and Italian opera here and abroad reproduced in this book.

The book is a joy and a treasure which every true lover of opera must hasten to possess. A.R.

NIGHTS AT THE ROUND TABLE

By W. A. CHISLETT

GERSHWIN. *An American in Paris. Rhapsody in Blue.* Utah Symphony Orchestra cond. Maurice Abravanel. Westminster Mono XWN18687 (12 in., 27s. plus 8s. 9d. P.T.). *Piano Concerto in F. Rhapsody in Blue.* Eugene List (piano) with Eastman-Rochester Symphony Orchestra cond. Howard Hanson. Mercury ★Stereo AMS16026 (12 in., 25s. 9d. plus 9s. 4d. P.T.). Mono MMA11046 (9/59).

Contrary to the opinion of many people, *An American in Paris* ranks higher in my estimation than either *Rhapsody in Blue* or the *Piano Concerto in F*. The can-can is amusing and the blues, which represent a passing nostalgia for his own land, has the same warmheartedness that distinguishes so much of Gershwin's lighter music. The Utah Symphony Orchestra gives one of the best performances that I remember hearing and the recording is very good. *Rhapsody in Blue* is also given a first-class performance, full of warmth and affection, and again the recording is excellent.

The List-Hanson record is the stereo version of the mono record which M.M. reviewed in September 1959 and which he praised except for some brittleness in the recorded string tone. Stereo goes quite a long way towards reducing this. M.M. also commented on the contrast between the brilliance of List's approach and playing and the easy-going fluency of the orchestra in the *Piano Concerto*. To a lesser degree I note the same contrast in the *Rhapsody in Blue*. Reid Nibley, who is the pianist on the Westminster record is, I feel, smoother, although not in any way lacking in brilliance and so, by a small margin, I prefer this both in performance and recording. Both are in fact so good that choice may well be left to one's individual preferences for the companion pieces.

GROFE. *Grand Canyon Suite.* Philadelphia Orchestra cond. Ormandy. Philips Mono ABL3294 (12 in., 30s. 6d. plus 9s. 9d. P.T.). *Grand Canyon Suite.* 101 Strings. Pye Mono GGL0048, ★Stereo GGL10048 (12 in., Mono 18s. 10d. plus 6s. 2d. P.T. and Stereo 20s. 9d. plus 6s. 9d. P.T.).

With the exception of a Top Rank Walt Disney sound-track recording which occupies the two sides of a ten-inch disc, previous records of *Grand Canyon Suite* have been coupled with the same composer's *Mississippi Suite*, one to each side. Here in both records *Grand Canyon* occupies both sides of a twelve-inch disc, which seems a little extravagant. The playing time of the two sides of the Philadelphia performance adds up to about 32 minutes and the 101 Strings take a trifle longer over it, and a ten-inch disc might have sufficed in both cases, although for some obscure reason ten-inch LPs seem largely to have gone out of fashion.

Ormandy and the Philadelphia Orchestra are supremely fluent and brilliant as required and one feels that both conductor and orchestra have an affection for the music and thoroughly enjoyed recording it. The 101 Strings under their unnamed conductor also play well but with a little less finesse and the mono recording (I have not as yet heard that in stereo) is rather less clean and clear than in the more expensive disc. Whether one is worth almost double the price of the other only each can decide for himself. My own first choice remains, I think, the Mercury Eastman-Rochester record (Mercury Mono MMA11003, Stereo AMS16011) which I reviewed in March 1960, because it occupies only one side and has an appropriate coupling (*Mississippi Suite*).

This raises the question of cuts. I have no score, but I have, I confess, always thought the single-sided recordings to be complete. Obviously they cannot be, however. I have at the time of writing none of them by me for direct comparison, but memory suggests that such cuts

as there may be are not of substantial importance. It is music that will stand a few excisions better than compositions in which form is of greater importance. As I have suggested before, if not taken too seriously and not heard too frequently, this colourful suite is most enjoyable.

BALLET. *Swan Lake* (Tchaikovsky). Kostelanetz and his orchestra. Philips Mono GBL5560 (12 in., 16s. 11d. plus 5s. 7d. P.T.). "The Heart of the Ballet". Excerpts from *Sylvia* (Delibes); *Coppelia* (Delibes); *Faust* (Gounod); *Sleeping Beauty* (Tchaikovsky); *Nutcracker* (Tchaikovsky); *Spectre de la Rose* (Weber-Berlioz). Various orchestras and conductors. Philips Mono GBL5583 (12 in., 16s. 11d. plus 5s. 7d. P.T.).

This selection from the complete *Swan Lake* music gives fifteen of the numbers, opening with the introduction to the first act and ending with the final scene from Act 4, but in between hops about from act to act. In this respect it is by no means unique, for in choosing selections for LP all conductors have their own ideas as to which numbers it is most desirable to include and in what order to play them. This then is a comprehensive selection which includes most of the best-known numbers and some of the most attractive of those that are less familiar. Kostelanetz is often very mannered in his interpretations but here is much less so than usual, and as both playing and recording are good this is quite a bargain at 22s. 6d.

"The Heart of the Ballet" is the first that I have heard of a new series from Philips which is obviously aimed at those who do not profess to know much about music but know what they like, and first on their list of likes is a good and easily recognisable tune. So from *Sylvia* we have the Prelude—Les Chasseresses and Pizzicati, and from *Coppelia* the Prelude—Mazurka and Thème slave varié played by the Lamoureux Orchestra under Fournet. The same conductor fronts the Paris Opera Orchestra in Les Nubiennes and Adagio from *Faust*, and all these tracks are taken from SBL5203, reviewed in September 1957. On the reverse the Vienna Symphony Orchestra under Otterloo plays Introduction—Lilac Fairy, Panorama and Waltz from *Sleeping Beauty* and Dance of the Sugar-Plum Fairy, and Waltz of the Flowers from *Nutcracker*, all of which come from GBL5526 reviewed last month, and finally the Hague Philharmonic Orchestra under Moralt play the Weber-Berlioz Waltz which comes from SBL5236 which was reviewed in June 1959.

With so many orchestras and conductors and with recordings made at different times and under different circumstances it is inevitable that there should be differences in quality, but nowhere is either playing or recording less than good, and in the Delibes both are very good. For those who like albums of high spots, therefore, this again is an economical buy at 22s. 6d.

FAMOUS ORCHESTRAL COMPOSITIONS. *Humoresque No. 7* (Dvořák); *Poem*, Op. 39 (Fibich); *Rustle of Spring* (Sinding); *Minuet in E* (Boccherini); *Invitation to the Dance* (Weber); *Valse triste* (Nedbal). Various orchestras and conductors. Supraphon Mono HLPMS91 (10 in., 14s. 9d. plus 4s. 9d. P.T.).

This record sets out to tickle the ear and succeeds in doing so most gracefully. Five of the six pieces are familiar to all. It is good to hear the ever-popular *Humoresque* of Dvořák played without sentimentality and also to be reminded what a pleasant little piece Fibich's *Poem* is in its original form. *Rustle of Spring* was originally written for piano but sounds better, I think, in an orchestral dress. It is positively Wagnerian in places. The Boccherini *Minuet* and Weber *Invitation to the Dance* are always with us but none the less welcome in such excellent performances. The one unfamiliar piece is Nedbal's

Valse triste. Oskar Nedbal (1874–1930), Czech violinist, conductor and composer, was a pupil of Dvořák. He appeared in England more than fifty years ago with a section of the Czech Philharmonic Orchestra to conduct the accompaniments on a tour by the great violinist Jan Kubelík. This piquantly scored and attractive slow waltz shows little of Dvořák's influence but has, perhaps, certain affinities with some of the lighter music of Fibich. It will be quite unfamiliar to the vast majority of people but could well become popular. Items Nos. 1 and 2 are played by the Film Symphony Orchestra under Frantisek Belfin, No. 5 by the Czech Philharmonic Orchestra under Karel Sejna, and the other three by the Prague Symphony Orchestra conducted by Miloslav Kuba, Zdenek Kosler and Zbynek Vostřák respectively.

JOHANN STRAUSS AND OTHERS. *Tales from the Vienna Woods; Emperor; Vienna Blood; Wine, Women and Song.* Minneapolis Symphony Orchestra cond. Dorati. Mercury Mono MMA11086 (12 in., 28s. 9d. plus 9s. 4d. P.T.). *Viennese Dances: Wiener Bürger* (Ziehrer); *Amorettenlans* (Gungl); *Donaullien* (Ivanovic); *Weaner Madln* (Ziehrer); *Die Schönbrenner* (Lanner); *Gold und Silber* (Lehar). Philharmonia Promenade Orchestra cond. Henry Krips. Col. ★Stereo SCX3279 (12 in., 25s. 9d. plus 8s. 4d. P.T.); Mono 38SX1107 (9/59). *Merry Widow—Waltz* (Lehar); *Chocolate Soldier—My Hero* (Oscar Straus); *Countess Maritz—Play Gipsies, Dance Gipsies*, (Kalmán); *Frederica—O Maiden, My Maiden* (Lehar); *Gipsy Princess—Waltz* (Kalmán); *Cosmet of Luxembourg—Waltz* (Lehar); *Frasquita—Serenade* (Lehar); *Gipsy Love—Waltz* (Lehar); *Gipsy Baron—Waltz* (J. Strauss); *Die Fledermaus—Overture* (J. Strauss). Mantovani and his orchestra. Decca ★Stereo SKL4093, Mono LK4347. (12 in., 25s. 9d. plus 8s. 4d. P.T.).

The first thing I did with this group of records was to play the record which contains, on one side, *Tales from the Vienna Woods* and *Emperor*, to find out if the lovely introduction to the former and the wonderful postlude to the latter, which starts on the horns, were included intact. They are, as I expected, for we have become accustomed to three full-length Strauss waltzes per twelve-inch side, and here there are only two. Of all American issues of these waltzes I like this the best; doubtless it is because Antal Dorati is such a fine conductor of ballet that he has acquired the authentic Viennese touch. He is perhaps a trifle portentous in the opening of *Tales of The Vienna Woods*, but the performances throughout are extremely good.

The Krips record is a stereo version of the six waltzes by immediate successors of Strauss, the mono issue of which I reviewed enthusiastically in September 1959. Here again we get performances that are full of care and affection and stereo improves both the clarity of the inner parts and the bloom on the sound as a whole.

I confess that I put on the Mantovani record with some apprehension. I admire his playing greatly in many pieces, but what about these? Those of Lehar in particular, for he ranks second only to the Strauss family. I was relieved to find that Mantovani here curbs his well-known and often brilliantly successful mannerisms. There are a few exaggerations that I could very well dispense with, e.g. the unduly lengthened pauses at the beginning of the *Gipsy Love Waltz*, but not a lot, and he makes the *Frasquita Serenade* sound what it is—one of the most infectiously delicious trifles that even Lehar ever produced.

Corrections

Goodmans Industries Ltd. advise us that the price of their new AL/100 loudspeaker is now £23 10s. and not £22 10s. as advertised in April.

We are advised by the Classics Club that the recording of the *Wesendonck Lieder* referred to by Mr. Shawe-Taylor last month is not the old Polydor recording, but one of more recent vintage. We also understand that the recording of *Der Corregidor* will not be available until June.

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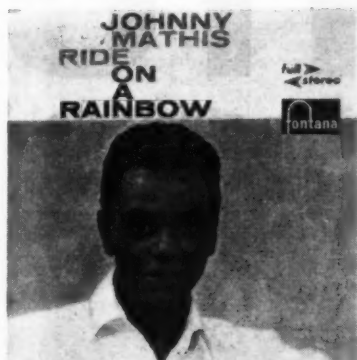
Sheherazade, Op. 35
The Vienna Symphony Orchestra
conducted by Jean Fournet

SCFL 110 (s)

BIZET

"Carmen"—Suite
"L'Arlésienne"—Suite No. 1
"L'Arlésienne"—Suite No. 2
The Lamoureux Orchestra, Paris
conducted by Antal Dorati

SCFL 117 (s)

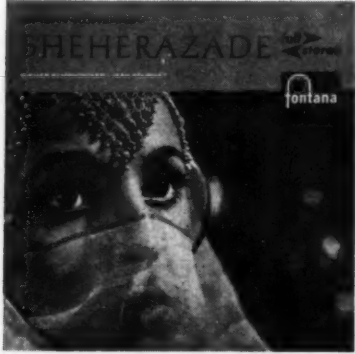
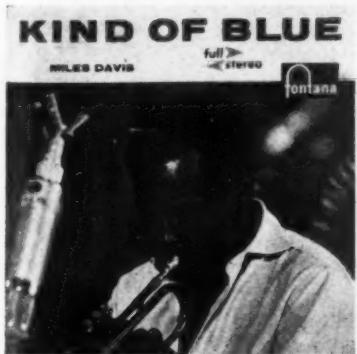


JOHNNY MATHIS

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IRISH SONGS AND DANCES. "St. Patrick's Night in Dublin". **Brendan Hogan** and the **Ballinakill Ceili Band.** H.M.V. Mono CLP1331 (12 in., 25s. 9d. plus 8s. 4d. P.T.). "The Fairest of them all". **Louis Browne** with orchestra directed by **Kitty O'Callaghan.** Vogue Emerald Mono MLD3 (12 in., 25s. 9d. plus 8s. 4d. P.T.). "Orange and Blue". **Richard Hayward** and the **Loyal Brethren.** Beltona EBL526 (10 in., 17s. 3d. plus 5s. 7d. P.T.). "This is Ireland, No. 1". **Richard Hayward** with orchestra conducted by **Johnny Gregory.** Fontana Mono TFE17268 (7 in., 9s. 3d. plus 3s. P.T.). "Irish Stew". **Richard and Elma Hayward, Jimmy O'Dea, Harry O'Donovan** and **J. R. Mageean.** Beltona Mono IEP77 (7 in., 8s. 3d. plus 3s. 8d. P.T.). "The Humour is on me now". **Eileen Donaghy** with orchestra directed by **Johnny Gregory.** Fontana Mono TFE17191 (7 in., 9s. 3d. plus 3s. P.T.). "Eileen". **Eileen Donaghy** with orchestra directed by **Johnny Gregory.** Fontana Mono TFE17189 (7 in., 9s. 3d. plus 3s. P.T.).

Of this batch of Irish records the best new one to my ears is Fontana TFE17268. As Richard Hayward says in his own excellent sleeve note, in Ireland, as in most places, there are folksongs, near-folksongs and songs composed in the folk idiom. Here he contrives to give us all three in four songs. *The Bard of Armagh* is a folksong of the eighteenth century, *Believe me if all those endearing young charms* is from "Moore's Irish Melodies" and the words are allied to a tune of the eighteenth century or earlier, *The Wee Shop* is an old Belfast street song, but all but a few of the words have been lost or forgotten and so Mr. Hayward wrote the other verses himself (originally for his film "The Luck of the Irish") and *The Muskerry Sportsman* is a near-folksong of Munster, of which Mr. Hayward has made his own version from the several variants that exist. Both the soloist and his accomplices are in their best form.

Mr. Hayward's other EP will not wear as well I think, for it is a group of dialogues and, although the recounting of them is inimitable, they will not stand constant repetition and to get the best of the humour one needs to see Mr. Hayward, his wife and colleagues as well as hear them. "Orange and Blue" is a transfer to the two sides of a 10-inch LP of the eight songs originally released on two EPs which I welcomed wholeheartedly when they were first issued—IEP37 in August 1956 and IEP48 in June 1957.

Eileen Donaghy's two EPs are also transfers from LP. Between them they include eight of the twelve songs on TFL5060. Louis Browne is a new singer to me. Like John McCormack, he is a native of Athlone and a tenor. He is well known on Radio Eireann. Encouraged by his experience as a member of the Irish Festival Singers, who toured America in 1956, he gave up his job, enrolled at the Guildhall School of Music, London, and was later awarded a scholarship there. This record was made towards the end of his studentship. He has a voice of fresh and pleasant quality and an assured style. The titles include several traditional songs with which many will not be familiar and two by Percy French.

"St. Patrick's Night in Dublin" is unique. A tape recorder was taken to the Irish Club at 41 Farnell Square, Dublin, on St. Patrick's night, and this is an edited version of the proceedings. In the main it gives us the Ballinakill Ceili Band, but there are also occasional snapshots of song and much laughing and bustle from the dancers. For an on the spot recording made with only one microphone, the quality of sound is astonishingly good.

A new batch of Pye Golden Guineaes features the **101 Strings** for the most part in music for romance and both the arrangements and the style of playing tend towards sentimentality. "Symphony for Lovers" includes Evening Star from Wagner's *Tannhäuser*, the ever-popular Offenbach *Barcarolle*, Fibich's *Poem* (in a version which sounds very heavy-handed by comparison with that played by the Czech orchestra already

referred to), Schubert's *Serenade*, the first movement of Rachmaninov's *Piano Concerto No. 2* (with an unnamed soloist), Debussy's *Reverie* and Brahms's *Cradle Song* (Mono GGL0039, Stereo GSGL10039). "Bridal Bouquet", in which the orchestra is joined by a chorus in some bands, although this is not mentioned on either labels or sleeves, contains *Because*, "My heart at thy sweet voice" from Saint-Saëns's *Samson and Delilah*, Grieg's *Ich liebe dich*, *O Promise Me*, the *Bridal March* from *Lohengrin*, Mendelssohn's *Wedding March*, *At Dawning*, *I Love You Truly* and Ivanovici's *Reception Waltz* (which, of course, started life as "Danube Waves Waltz"). I prefer this to the preceding record because on the whole the music selected is better suited to such lush treatment (Mono GGL0042, Stereo GSGL10042). The recording of both is a little hard in the upper and tends to be buzzy in the lower register and there is little to choose between the stereo and mono versions.

Still in the same mood is "The Quiet Hours", which gives us *All through the Night*, Godard's *Berceuse de Jocelyn*, *Greensleeves*, Rubinstein's *Romance*, Schumann's *Träumerei*, Drigo's *Serenade*, Tchaikovsky's *Romance*, and Mendelssohn's *On Wings of Song* and is to my ears the best record of the three, in arrangement, performance and recording (Mono GGL0044, Stereo GSGL10044). In the last two records no names of composers are given on the sleeves. They are given on the labels, but surely they should be printed on the sleeves too? It is rather absurd to have to take the record out to see whose "Romance" or "Serenade" is included.

"Concerto under the Stars" competes directly with last year's Capitol collection with a similar title and played by Pennario with the Hollywood Bowl Orchestra under Carmen Dragon. The programmes are not identical, but are very similar. The present one consists of Bath's *Cornish Rhapsody*, Debussy's *Clair de lune*, Chopin's *Study in E major* and *Nocturne in E flat* (although the latter is not identified on either sleeve or label), the *Meditation* from Massenet's *Thais*, the theme from Alfvén's *Swedish Rhapsody*, and the best known *Liedsträume* of Liszt. **Harry Heineman** is the efficient piano soloist (Mono GGL0045, Stereo GSGL10045). The older recording is to be preferred in both forms, but whether it is worth the extra cost is a matter about which one cannot be dogmatic. It certainly is for use on high quality equipment.

The best of the new Pye Golden Guineaes is not by the 101 Strings, however, but by what is called the **Stockholm String Orchestra** conducted by **Hans Holber**, but which in fact includes woodwind, brass and percussion as well as strings. It contains a dozen tuneful trifles by Victor Herbert, and very attractive and well played they are too. This is released in mono only (GGL0016). The last of the Golden Guineaes, "Hymns the family knows and loves", sung by the **Light of Faith Choir** and recorded in Hollywood's Capitol Tower, is just what its title suggests. There are 16 hymns and they are pleasantly and straightforwardly sung. This, too, is released in mono only (GGL0046).

The Hungarian flavoured music played by **Gypsy Sander**, his **Violin and Orchestra** on Camden Mono CDN140 is typical—fast and slow, exciting and languorous in turn—but is played more quietly than is often the case. The sleeve describes it as perfect dinner music, and it is. Whether even in the best stereo the leader might seem to come right up to where you are sitting, I doubt, but this mono recording almost suggests the possibility. It is the best record of its kind that I have heard for a long time.

One of the very best of recent stereo recordings is "The Music of Leroy Anderson, Vol. 2" played by the **Eastman-Rochester "Pops" Orchestra** under **Frederick Fennell** on Mercury AMS16037, the mono version of which I reviewed in April 1959 (MMA11002).

In particular the strings have both bite and suavity and everything is poised with fine realism. The twelve titles include favourites such as *Belle of the Ball*, *Blue Tango*, *Horse and Buggy* and *Fiddle Faddle*, but also some that are less familiar but which, too, are very attractive in their modest way. Mr. Anderson is probably the best writer of light music of this kind that we have today.

I have commended above the Philips record, "The Heart of the Ballet", but I am unable to enthuse about another disc in the same series—"The Heart of the Piano Concerto" (Mono GBL5531). Let us have individual movements from concertos, symphonies, etcetera, by all means, but it is sheer butchery to tear the hearts out of them as is done here. **Juan Salvato** is the soloist and the **Concert Hall Orchestra** is conducted by **Antonio Selva**.

Felix Slatkin, well known for his Hollywood Bowl Orchestra records, has collected together a veritable army of trumpets of various kinds, drums and other percussion instruments, fifes and bagpipes for a record called "Charge" and which the sleeve links with Tennyson's well-known, but not very good, poem. After a lusty yell of "Charge", which drowns what the sleeve tells me is the roar of a cannon, the trumpets start up in a variety of calls. This gives place to a display of percussion, which in turn is followed by "Bugler's Dream". Fives, augmented by two oboes, a bassoon and a cor anglais, and drums open side two, then we have the pipers, and finally all, except the pipers, join in a sort of rhapsody on *Johnny comes marching home*. As a feat of virtuosity and recording, this is very impressive in mono (Capitol T1270) and may be even better in stereo, which I have not heard (ST1270), but I cannot imagine anyone wanting to play it very often, except, perchance, to annoy their neighbours.

Much more exciting to my ears is a new Decca record by the **Massed Brass Bands of Foden, Fairey Aviation and Morris Motors** conducted by **Harry Mortimer**. This opens with a Fanfare and then follow in turn an excellent arrangement of Mendelssohn's *Ruy Blas Overture*, Strauss's *Perpetuum Mobile* very nimbly played, the conductor's own arrangement of *John Peel*, Purcell's *Trumpet Voluntary*, and an arrangement by Sir Malcolm Sargent of *Yeomen of the Guard Overture*. The second side opens with Sibelius's *Finlandia*, which has always seemed to me to be particularly suited to a brass arrangement, and continues with a trifle called *Whispering Brass*, which has many pitfalls for a less experienced band, Alfvén's *Swedish Rhapsody*, *Elizabethan Serenade* by Binge, a selection from *Merris England*, and an effective little piece called *Sunset*. In mono (Decca LK4342) this is all very good indeed and in stereo (SKL4089) it is a truly magnificent noise, the stereo spread of sound creating a most lifelike impression of the large forces employed.

My last two LPs have rather a specialist appeal. Supraphon Mono H22002 has a "Medley of Folk Songs" by Otakar Jeremias sung by a children's chorus, with soloists in some items, accompanied in part by the **Czech Philharmonic Chamber Ensemble** and in part by the **Prague Symphony Orchestra**. There are some very attractive songs, many of which are new to me, and it all sounds delightfully fresh. When one realises that the children in the chorus are very young, a very large proportion would seem to be not more than eight years of age, the discipline is quite remarkable.

Lastly, Beltona continues its Scottish records with a well recorded selection played by the **Pipes and Drums of the Queen's Own Cameron Highlanders** (Mono LBA35).

Coming now to the new EPs, second selections of excerpts from the LPs of *Chu Chin Chow* with **Inia Te Wiata, Julie Bryan** and **Barbara**

Leigh as soloists (H.M.V. Mono 7EG8561; Stereo GES5794) and *The Merry Widow* in the **Sadler's Wells** production (Mono 7EG8552; Stereo GES5790) call for no more comment than that both are thoroughly worthy of their bigger brothers.

The Merry Widow Waltz is given rather a brazen performance by the **Robert Stolz Orchestra** and backed by the conductor's own *Bells of St. Stephens* on M.G.M. Mono EP716 and a much sweeter one by the **Vienna State Opera Orchestra** under **Anton Paulik** and backed by the waltzes from the same composer's *Eva* on Top Rank Mono JKP2047. The latter is taken from the LP 35/062 which I reviewed last month.

Ballet is represented in mono by five movements of the ballet music from Gounod's *Faust*, very well played by the **Lamoureux Orchestra** under **Etcheverry** and clearly recorded on Fontana CFE15038 and in both mono (Col. SED5536) and stereo (Col. ESD7258) by the waltz from the first act of *Swan Lake* coupled with the waltz from the same composer's *Eugene Onegin* in sensitive and excellently recorded performances by the **Philharmonia Orchestra** conducted by **Charles Mackerras**. The benefits of stereo are clearly to be heard here.

"Memories of the Ballet" and "Waltzing through the Operettas" are the titles of the two sides of a new EP by the **Melachrino Orchestra**, which contrives to include snippets from no less than nine works on each side, so does not give much of any (H.M.V. Mono 7EG8553; Stereo GES5791). I do not note much difference between the single and double channel versions. This is pleasant to relax to and that is all it aims to be.

Much the same can be said of "Vienna Memories", four Johann Strauss tracks played by the **Vienna Light Opera Orchestra** under **Jan Marek** on Mercury Mono ZEP10055, while Mercury Mono XEP9032 contains four items by Leroy Anderson taken in part from MMA11002 and in part from MMA11059, which I reviewed with pleasure in April and November 1959 respectively.

In June, 1954 M.M. reviewed an LP anthology of Ravel's music played by the **Nouvelle Association Symphonique de Paris** conducted by **Leibowitz** and did not like the thinness of tone and congestion of sound, but pointed out fairly that the two sides occupied an hour all but a few seconds between them. *Bolero* is now transferred from the LP on to the two sides of Vox Mono VIP45,350, with some benefit to the quality of sound. Even so, it is by no means the best recording of *Bolero*, and I should not like having a break in the middle, even if it were.

In December 1959 and April 1960 I praised the mono and stereo versions respectively of a LP album made by the **C.W.S. (Manchester) Band** conducted by **Alex Mortimer**, brother of Harry Mortimer referred to above. Two EP selections from this album are now released in both forms and given the titles of "Brass at its Best", Nos. 1 and 2. The former contains four of the shorter pieces (Fontana Mono TFE17249; Stereo STFE8010) and the latter and more interesting contains *Coriolanus* by Cyril Jenkins (Mono TFE17250; Stereo STFE8011), a very famous contest test piece of many years ago, and *Rimmer's* arrangement of Mozart's *Magic Flute Overture*. There is no need to say more than that the sound in the new form is every bit as good as it was originally.

Vocal EPs are in unusually short supply this month, but **Kenneth McKellar**, who is nothing if not versatile, gives us one very well worth having of arias from the oratorios of Handel, which he sings ably and with his usual pleasant tone to excellent accompaniments by the **Royal Opera Orchestra, Covent Garden**, under **Sir Adrian Boult**. Three of them—

"Comfort ye" and "Every valley" from *Messiah* and "Ombra mai fu" from *Xerxes*—are familiar to all, but the smooth and suave "Did you not hear my lady" from *Ptolemy* is new to the catalogues, and a very welcome addition it is. If Mr. McKellar does not overwork himself on TV and elsewhere, as he shows signs of doing, he will make an even bigger name for himself! (Decca Mono DFE6623; Stereo STO133).

I have two unusually interesting items of exotica. The **Piatnicky Song Ensemble** of Russia, despite its name, plays on ancient and historic instruments as well as sings and Supraphon Mono SUEP575 contains two examples of one and three of the other. I like the orchestral pieces, in which strange reed instruments are prominent over a background of balalaikas, better than the songs the recorded tone of which is both thin and hard. But all are attractive and the music, unlike so much of the traditional music of Russia, is for the most part lively and cheerful. The orchestral pieces are *At Evening and Don't Knock* and the songs are *Down the River, Curly Head* and *Straubery*.

Even stranger are some of the instruments in "Bayanihan Highlights" played by the **Bayanihan Philippine Dance Company** on H.M.V. Mono 7EG8565. But the results are uniformly attractive and full to the brim of verve. *Itik Itik* is, I gather, a dance for girls in which the waddling of ducks is simulated, *Maglatalik* is a dance for men and resembles a mock fight, *Jota Moncada* is an adaptation of the Spanish jota and the remarkably cheerful *Bangbang Funeral Dance* is mostly percussive in its effect.

English traditional dances are effectively represented by "Tunes for Maypole Dances" arranged and conducted by **Leighton Lucas** on H.M.V. Mono 7EG8559 and "English Folk Dances for Young People, Vol. 2" played by the **Country Dance Band** led by **Nan Fleming-Williams** on H.M.V. Mono 7EG8568.

My new 45 singles are confined to the Philips Musical Gems series, some of which are taken from records in other forms and some new to the English market. All are mono, of course. Tchaikovsky is the composer most strongly represented. The **Kostelanetz Orchestra** plays the Love Theme from *Romeo and Juliet* on SBF256 and three numbers from *Swan Lake* on SBF265, both of which I like, and aided and abetted by **Leonid Hambro**, gives us excerpts from the *Piano Concerto No. 1* on SBF264, which is neither more nor less satisfactory than other similar records. The Andante Cantabile movement from the *Quartet, Op. 11*, is affectionately played by **Ormandy** and the **Philadelphia Orchestra**. This comes from NBE11011 (1/56). Similarly the excellent recording of Nicolai's *Merry Wives of Windsor Overture* by **Van Beinum** and the **Concertgebouw Orchestra** on SBF247 comes from NBE11043 (6/57). **Hambro** and the **Kostelanetz Orchestra** also perform the same office for the third movement of the *Rachmaninov Concerto No. 2* as for the Tchaikovsky concerto and to it add *Melodie, Op. 3, No. 3*.

The best of the new Musical Gems are two vocal records with **Richard Tucker** singing *Tiritomba* and Rossini's *La Danza* on SBF263 and **Pinza** singing Tosti's *Serenata* and *L'Ultima Canzone* on SBF268.

MISCELLANEOUS AND DANCE

POP SINGLES

In case it has escaped your notice, the latest—at this writing—record by **Lonnie Donegan** is *My Old Man's A Dustman*, recorded in a Doncaster cinema on Pye N15256, backed by a ballad with a nautical flavour, *The Golden Vanity*. The first side rocketed into the top spot in the Top Twenty in one leap, sold six figures in a week and set two firms of music publishers arguing about whether or not the number was an infringement of copyright in a 1922 music hall song by **Ernie Mayne**.

Whatever the legal wranglers say, the fact remains that this is a record that richly—that's the word—deserves the popularity it gets. It is completely honest, British, and—unlike some versions I've heard of the 1922 effort—clean. The old-time music-hall act is leg-pulled between choruses, and both Lonnie and his rapt audience were obviously delighted with each other. So was I.

Another very popular young British singer, **Anthony Newley**, also continues to turn out hit-parade material with the ease of a spider spinning a web, even if that material is no more enduring than the web. He has, as we shall see in the next section, an EP and an LP this time, and a single called *Do You Mind?* on Decca F11220. This strikes me as being a bit wooden, the song being more interesting than its performance. The other side is *Lehar's Girls Were Made To Love And Kiss*, originally sung in the operetta "Paganini" by **Richard Tauber**, before the war. It's a long way from Tauber to Newley, and the song is not made of the stuff that will stretch that far.

Lionel Bart is as prolific a composer of song successes as **Anthony Newley** is of interpreting them; another of his, and one of his best, *Wase Your Little Handkerchief*, is sung by **Bruce Forsyth** on Parlo. R4637, backed by his own *It's Spring Again*. In both cases, the songs are more appealing than the way they are sung. Parlophone seem to have caught the seasonal spirit all at once, for there is another spring song on R4635, *Roll On, Spring*, backed by *I'm Afraid*. These are sung by **Laurie London**, who returns to records with a brand-new voice that betokens a personable style. **Donald Peers**, who was making hit after hit before Mr. London was dreamed of, also comes up with two nice, almost old-world ballads on Col. DB4427. He is assisted by the **Vernons Girls** in both *St. Christopher* and *The Miracle Of Love*.

After new songs by an established singer, may I report now on an old song, *You Made Me Love You*, whispered and then fairly roared by **Gary Marshall**, a new singer, on Parlo. R4636. His other number is slickly modern, and frankly I much prefer it; I'm rather tired of the oldie anyway. The new one is *Large As Life*, a good point number. **Dennis Lotis** on Col. DB4432 has two more pleasant little songs, the first with a Latin beat (*Love Me A Little*) and the second with a relaxed slow rock (*I Wish It Were You*). I'm tempted to hope that the old-style of sentimental song, with simple but intelligent lyrics and a good voice like this to sing them, is coming back. About time, too.

Jackie Rae chooses to revive an old Bing Crosby number, *The Moon Got In My Eye*, and pairs it with the theme song from the film "Summer Place", on Fontana H242, sounding

relaxed and happy in doing so. But the finest British male singer in the stack this month is beyond doubt **Matt Monro**, who deals with *I'll Know Her* in just the tender way that it demands on Parlo. R4638. Sentiment, not slush, in perfect balance with the sincerity of the lyric, provides one of the finest vocal singles I've heard for months. The other side *Love Walked In*, is given the punchy up-tempo treatment that Sinatra might have chosen. While we have singers like this, there is hope for the best type of pop-record. The American male singers are there if you want them; but to me, only **Pat Boone** is worth a mention. His singing of *Welcome, New Lovers and Words*, to the tune of *Silver Threads Among The Gold*, is well up to standard on London HLD9067.

All the girl singers are American, however; they vary from the multi-voiced **Connie Francis** sermonising a "hood" (Teddy-boy) named *Valentino* on M.G.M. 1060, through the plaintive and attractive voice of **Rosemary Clooney**, singing *I Wonder* to the tune *Josh White* used to feature, called *Wandering*, on M.G.M. 1062 (backed by an absurdly unsuitable *For You*, a waltz song churned out as an ugly rocker) to the equally unsuitable Latin beat welded on to *That Old Feeling* by **Elaine Delmar**, whose other number on Fontana H241, *I Must Have That Man*, is another real old 'un, sung with charm and quiet authority (including the verse, an unusual thing these days!) But why the maltreatment of the other song? And why the *Tiger Rag* riff on Clooney's *For You*?

I think **Mavis Rivers** (Cap. CL15120) would be much more attractive if she were to sing "your letters said you would . . ." rather than "your-hor-le-hetters sa-haid you-hood . . ." in *Longing, Longing, Longing*, for her voice is agreeable without being outstanding; *So Rare* fails for not being sung as if the words counted for anything.

Young **Leslie Uggams**, on the other hand, on Philips PB999, sounds as if everything mattered so very much in *The Carefree Years* and that lovely old number, *Lullaby Of The Leaves*. I understand this artiste is only sixteen; her lower register is commendably rich and warm, though she has a rather exaggerated vibrato. Nevertheless, I really enjoyed these. They have freshness and appeal. **Sarah Vaughan** (Mercury AMT1087) I must admit is a singer for whom I have never had much time; she seemed to be addicted to all sorts of mannerisms that irritated me. But this new coupling is refreshingly different, especially *Sweet Affection*, though the sleek *Don't Look At Me That Way* is also pleasing.

Among the vocal groups worth mentioning I found the **Kingston Trio**, following *San Miguel* with a similar number, *El Matador*, and the theme of the film "Home From The Hill" (with a studio orchestra in support) on Cap. CL15119. Both these are excellently done; the diction is superb. Quite the opposite were the members of the **Morris Family** on Top Rank JAR322 in two country-style spirituals that are almost totally unintelligible.

Annie Ross and the Swingers on Vogue V9158 provides an object-lesson in how to sing intelligently at an incredible speed in *Jackie* (why *Jackie*, though? It's all about a mouse that dug Pres and Bird and Diz the most, you dig?) and though they proclaim, a little more soberly on the other side, that *Love Makes The World Go Round*, I can affirm that *Jackie* made my head go round until I'd played it three or four times all through. It's that sort of record. I dig it.

Slowing down abruptly, I tried next **The Browns** on R.C.A. 1176 in *The Old Lamp Lighter*, sympathetically done, with an absurdity called *Ten-er* to back it. I dreaded the thought that this might be a singing commercial, but in fact it's a depressingly inconclusive ditty about

teenage marriage that failed, though we are not told why.

Then there is a fugitive from the Jazz column on Col. DB4433, on which the Negro blues-singers and instrumentalists **Sonny Terry** and **Brownie McGhee** play harmonica, guitar and sing and whoop in two shattering numbers that could be colossal hits as novelties. I hope they are; the sheer abandon of them is fascinating.

Now let's see what the orchestras and instrumentalists have been doing. Well, of course there's **Joe Henderson** (Pye N15257) in *Mitzi*, played on a normal piano rather wistfully, and *Oo-La-La* on an abnormal (Winnie Atwell type) instrument with up-tempo beat and a suggestion of *High Society*. The trumpet is the feature of *Manhattan Lullaby*, played in a suitably restrained fashion with chorus, directed by **Roy Granger** on Top Rank JAR330, backed by a feature for clarinets and spinet, *Lazy Baby*. Unusual voicing and worth hearing, for the melodies are catchy. So are those on Oriole CB1532. *Fatima's Theme* is for oboe and Oriental rhythm section mainly, played by **Abdulla** and his Little Band. The reverse is labelled *Moshi, Moshi, Anone!* (meaning, apparently, "Hello, there!") and sung to the tune of *London Bridge Is Falling Down*, but in a language that might be anything from Bantu to Japanese. It's composed and played by **Johnny Watson**, who doesn't seem unduly exotic from his name, and the Kampai Kings. The Kings are a competent big-band unit, American style.

THE MONTH'S CHOICE

Lonnie Donegan	Pye N15256
Matt Monro	Parlo. R4638
Leslie Uggams	Philips PB999
Annie Ross	Vogue V9158
Sonny Terry	Col. DB4433
Frank Chacksfield	Ace of Clubs ACL1022
Robert Farnon	M.G.M. C808

According to the label, **Bernie Green** misdirects the orchestra and percussionists who play *Clinkerated Chimes* and *Give Me That Good Old Progressive Jazz*, on R.C.A. 1173. There's nothing very progressive here, though, but the instrumental jokes may amuse you in their slapstick way. **Ernest Maxin's** latest record (Top Rank JAR335) features dreamy piano in the approved celluloid-concerto fashion, with strings behind, and **Monty Kelly** (London HLL9085) tries on soprano saxophone to emulate our Mr. Acker Bilk, offering *Summer-Set* as a rocker that may sell; the reverse is an ordinary Latin affair called *Amalia*.

Nearer home, **Mantovani** has recorded a big orchestral tango, *The Orange Vendor*, which is good enough, and a graceful modern concert waltz with a haunting tune, *In The Spring* (Decca F11216). Both should be steady-selling hits.

EPs and LPs

I remarked that **Anthony Newley** had an EP and LP this month; the EP includes his single-success *Why?* which reminds me very much of *In A Little Spanish Town*. One of the others, *My Blue Angel*, is almost note-for-note the same tune as Peter Sellers' winner, *I'm So Ashamed*. I wonder which came first? The number is Decca DFE6629; the LP is LK4343, a set of songs about love lost, unrequited or gone sour, including the apt title song *Love Is A Now And Then Thing*. The fans will love these, but I'm not a fan, so I'll stand aside and listen meanwhile over and over again to **Pat Boone** (London RED1244) in his four numbers from the film "Journey To The Centre Of The Earth". The title-song is reminiscent of the

lovely Maori song *Pokarekare*, and young Pat sings all four with perfect grace and poise.

I was very disappointed at the *For You* of **Rosemary Clooney's** single, but her two-disc set on Coral FEP2045/6, comprising eight well-established numbers accompanied by the **Buddy Cole Trio**, more than make up for that. *'Deed I Do* is sung with the right amount of enthusiasm, and so are most of them; it also appears on H.M.V. 7EG8554 as one of four piano solos by **Frank Froba**. His is a real bar-room piano, but his phrasing is strictly hot jazz, and though it refers back to 1920-odd, so do the tunes, and so everyone should be happy. Mr. Froba at least should know how tunes sounded then—he was around at the time!

Jerry Lewis, Dean Martin's erstwhile partner, also has a two-disc set on Bruns. OEP9479/80, *Big Songs For Little People*. He sings pop songs about young kiddies sympathetically if a trifle ingratiatingly, and the youngsters will probably like it well enough. Their elders, if of a serious turn of mind, will like **Anne Shelton** playing gently but firmly on the heartstrings of most of us in *My Yiddish Mamma* and other songs of obvious Jewish origin on Philips BBE12347. Miss Shelton has studied the method of producing these songs to full advantage.

Larry Kert, of "West Side Story" fame, has four Caribbean songs on Fontana TFE17108, of which *Sweet Chacoun* is perhaps the most immediately attractive, and right the other side of the entertainment sphere, **Nina and Frederik** entertain us charmingly with their English that is so much easier on the ear than that of many English singers, on Col. SEG7997. Then on H.M.V. 7EG8558, along comes **Max Miller** with four numbers originally recorded in 1937. They are still raw and as funny now as then—but that isn't to say I think they're funny anytime. I dimly remember Max Miller before the war, and wasn't greatly amused. However, these are the real music-hall of yesterday, and the transfer process has come out well.

This business of what constitutes good humour is one that could be argued far into every night; we have just had an example of staple Cockney humour, aged 23. I also have here two London LPs, both of actual performances in the Bonsoir, a night-club in New York (? I think—there are no sleeves to give me any further information than the grooves themselves provide). Both are by women; HA2233 is by **Phyllis Diller**, under the surrealistic title *Wet Toe In A Hot Socket*, and HA2234 is by **Kaye Ballard** (she swings, she also sings according to the label. I wouldn't know about the swinging; her singing doesn't!) Both refer during their act to a brand of paper handkerchief, both have a grand time laughing at their own jokes uproariously (and being laughed at by an audience that seems to be as near the mike as the performer in both cases); both indulge in outrageously corny gags without so much as flickering a false eyelash, and neither made me smile more than once or twice throughout. Miss Diller's remarks are on the borderline at times; I admit I didn't listen very closely to all Miss Ballard had to say. After the first disc, the similarity of the acts began to pall, especially since neither was anything like as funny as our own Peter Sellers or the ladies' compatriot, **Tom Lehrer**.

The almost sacred and the obviously secular, if not actually profane, come next in **Leslie Uggams'** collection of pop-religiosos on Philips BBL7370 and **Julie London's** seductively whispered *Your Number, Please*, a slinky tribute to pop singers of the male sex on London HAW2229. Miss Uggams sounds as sincere as on her single disc reviewed above, but this sort of number in such quantity is to me rather too much of a good (in the moral sense) thing.

Miss London still has a large accompanying group which is all very well, but her guitar-bass duo was so much better.

Both **Joni James** (M.G.M. C809) and **Frank Sinatra** (Fontana TFL5082) have a go at *Come Back To Sorento* in Neapolitan dialect, Sinatra's being a revised lyric, not the usual one; the others on the disc so-named are just excellent standards of the 1945-50 era which should recapture the spent youth of many a matron of thirty-odd. Joni James sings all her numbers in Italian; I prefer her in English, as she is obviously not an Italian born and bred.

One who is of Italian origin—**Julius LaRosa**—sings cheerful songs in English with zest on Col. 33SX1222, and another, **Perry Como**, allegedly swings but in fact draws lazily along in his usual way to a frenzied mambo band for the most part on R.C.A. RD27154.

Bob Beckham (Brun. LAT8325) is not a world-beater, as his style is rather exaggeratedly "rhythmic" (?), but he whistles agreeably, and in large doses like this, I find him easier to take than **Joe Turner**, whose singing is of the Negro rhythm-and-blues variety that became rock-'n'-roll a few years ago (London HAE2231). His co-racialist, **Dinah Washington**, on Mercury MMC14030 proves she is no Ella or Sarah.

George Elrick (Ace of Clubs ACL1024) is comfortably British—Scottish anyway—in his set of Harry Lauder favourites, but all the vocal LPs are American. The vowel sounds of **The Browns** in *Indian Love Call* are not anything like as sweet as their album-title would have you believe (R.C.A. RD27153); the five erstwhile Mercury stars—none of them still on Mercury—on MMC14025 are **Pearl Bailey**, **Frankie Laine**, **Vic Damone**, **Billy Daniels** and **Tony Martin**, and their combined operations may give you a pang of nostalgia if you remember them when they first sang the numbers revived here.

The instrumental LPs offer some newish names, but outstanding in the sense that it is so huge it can't be overlooked is the album set of three R.C.A. discs (RD27145/7) in an oilskin cover with notes, of air-shots of **Glenn Miller's** Orchestra, 1940-1942. On these discs are fifty numbers never recorded before by this famous unit. I wonder how many more there are still to come? As I said about the last lot, these are strictly for Miller fans and hankers after nostalgia. In *The Mood*, the old Miller favourite, is one of the titles on Philips BBL7375, a brash, jerky collection by **Francis Bay** and his Orchestra. The way these Americans treat Rimsky-Korsakov's *Chanson Indoue* and Khatchaturian's *Sabre Dance* is enough to jeopardise the Summit Conference.

Owen Bradley's Big Guitar (Brun. LAT 8327) is of the electric variety; it has to be, to be heard above the big orchestra that goes with it. It makes the weirdest noises, but only its best friends would know it was a guitar. **Ben Light** returns after two years' serious illness to keyboard sparkling on Vogue VA160159. I liked most of his numbers, but failed to grasp why so many non-Latin numbers are given that treatment.

On Emerald MLD4, we have Ireland's pride, the **Skymasters Orchestra**, playing well-loved Irish tunes in the more or less modern American idiom, encased in a sleeve whose note trumpets their virtues in a back-to-the-wall, tread-on-the-tail-o'-me-coat-would-yez style. Actually, in the Joe Loss strict tempo manner, they are very good.

All the remaining LPs are by British artists. Both **Frank Chacksfield** (Ace of Clubs ACL1022) and **Michael Collins** (Col. 33SX 1194) have recorded Strauss's *Emperor Waltz*, the former as part of a fine set of the best-loved compositions by the great Johann II, played with the customary Chacksfield polish, the latter in a concertised set of waltz melodies

called *Waltzing Through The Years*. Although the cover depicts a couple dancing, these are not dance performances. Michael Collins also appears as conductor of the orchestra that supports **Russ Conway** in another set of film piano concertos, with *Till* and similar numbers thrown in, on Col. 33SX1214. Dreamy and escapist.

Luciano Sangiorgi has nothing but his piano on Durium TLU97025. Despite the title, *An Italian In London*, only the first track on side one has any London connection; evidently our Italian visitor prefers America (two typical New York numbers), Spain or his own country.

I couldn't help comparing the mellow sound of **Johanny Gregory's** Cascading Strings on Fontana TFL5090, even if the repertoire is of the obvious hits of the fifties such as *Harry Lime*, *Limelight* and *Ebb Tide*, with the shrill tones of the rocking **Knightsbridge Strings** on Top Rank 35-066. They go back as far as *You Made Me Love You*—yes, again—and advance as far as *Singin' The Blues*.

There is nothing very original in the material or its crisp treatment on Ace of Clubs ACL1023, on which **Johnny Douglas** presents his Orchestra's playing of three Berlin, six Kern, one Porter, one Youmans and one Gershwin number. You can guess which they include, no doubt. I found **Manuel's Music Of The Mountains** on Col. 33SX1212 rather too elaborate to be convincing, and much preferred the wide-open-spaces pictures drawn by **Robert Farnon** on M.G.M. C808, and coloured just perfectly, as we might expect.

JOHN OAKLAND.

STEREO/MONO POPS

These records are reviewed in their stereo form. The equivalent mono numbers, where available, are included for reference.

What with teen-age prodigies whacking away at rainbow-striped guitars and juke-boxes spilling self-pity over the coffee cups, the world of the "Top Twenty" has become a remarkably odious one, a world in which gimmicks seem to have taken the place of talent. The silver lining to this particular cloud, however, if I may change metaphors in mid-stream, is represented by the success currently being enjoyed by **Bobby Darin**, the singer whose *Mack The Knife* was something of a break-through for civilisation. His new LP, "This Is Darin", London SAH-K6067 (mono HAK2235), leaves one feeling amazed that such a brilliant young artist, performing such intelligent and sophisticated material, can really be as popular as he undoubtedly is. Perhaps he does still sound a bit too much like Frank Sinatra, perhaps he isn't yet world-weary enough to give songs like *Black Coffee* and *The Gal That Got Away* all the poignancy they demand; nevertheless, let us content ourselves with praising the warm, insinuating quality of his voice, the colour and dash and rhythmic vivacity of his performances. Among the delights to be discovered on this LP are excellent versions of the Richard Whiting-Johnny Mercer song, *Have You Got Any Castles*, *Baby?*, of that cynical little masterpiece, *Down With Love*, and of a piece called *Don't Dream Of Anybody But Me*, more familiar to jazz aficionados as Neal Hefti's *Li'l Darlin'* (as made famous by Count Basie's orchestra) but with words added. Just one little quibble before I move on. In *All Night Long*, a rock-type blues, I was sorry to find that the last half of the traditional blues line (a line worthy of Thomas Nash), "You're so beautiful but you've got to die some day", has been changed to "You're gonna cry some day". Squeamishness like this turns poetry into doggerel. Next let us turn to the home front, to **Cliff Richard**, the idol of British teen-agers, heard with "The Shadows" on "Cliff Sings No. 2", Columbia ESG7794 (mono SEG7987),

an EP containing four tracks originally issued on the mono LP 33SX1192. Cliff Richard has a sullen, smouldering kind of charm and he seems to embody the faults and virtues of his generation rather than to be a very individual performer; in this he differs from the volatile and impudent Tommy Steele, very much a person right from the start and proving it as he grows older. Richard sings *Twenty Flight Rock*, *Pointed Toe Shoes*, *Mean Woman Blues* and *I'm Walkin'*; all four tracks sound rather similar, except for a hideous eruption from the electric guitar on *Twenty Flight Rock*. I've said some hard things about **Harry Belafonte** in the past, and while I can't pretend that I approve wholeheartedly of "Belafonte At Carnegie Hall", R.C.A. SF5050 (mono RD27151), at least I find it the most rewarding and the least treacherous of his LPs so far. Only in two of the numbers (*Take My Mother Home* and *All My Trials*) does Belafonte use his succulent, jelly-soft approach. He even tries, in fact, to sound a bit like Leadbelly on *Bring A Little Water*, *Sylvie* and *John Henry*, getting a very husky edge to his voice and bravely attempting to reproduce those internal rhythms which are so integral to the singing of Leadbelly and most of the other famous Negro folk artists. I found *Jamaica Farewell*, a charming little song, as pleasant as anything on the record, together with the cod calypsoes, *Man Piaba* and *Man Smart*. Stereo comes into its own on the final track, *Matilda Matilda*, where the orchestra, the conductor (Robert Corman) and the audience (stall by stall, tier by tier) are coaxed into joining in the choruses.

If I describe **Dinah Shore** as a good old-timer, I'm not intending to be ungallant, I'm merely paying a compliment to her professionalism, a professionalism acquired by sheer hard work over quite a number of years. Dinah's well-groomed voice is presented on two Capitol LPs—"Dinah, Yes Indeed!", ST1247 (mono TI247) and "Somebody Loves Me", ST1296 (mono TI296). On the latter the arrangements were scored and the orchestra is conducted by André Previn, and while this background is a well-bred one, the total effect seems often to be a trifle passive. The songs here are all slow ones, including such half-forgotten numbers as *When I Grow Too Old To Dream*, *My Buddy* and *Something To Remember You By*. "Dinah, Yes Indeed!" is a much more swingy affair, this time with accompaniments provided by Nelson Riddle, the arrangements using the orchestra more ambitiously and backing the singer up more effectively than Previn's seemed to do. The impact in stereo is also more exciting. There's a good version of *Sentimental Journey*, with the Ralph Brewster Singers coming in behind Dinah (well, on the left of her really); the same singers pop up again in *Yes, Indeed*. Two of the best tracks are *Falling In Love Again* and *Taking A Chance On Love*, the latter scored in a very witty fashion and containing eight bars of trumpet-playing by someone who sounds exactly like Harry Edison. Nelson Riddle (together with Harry Edison) turns up again on "Jump For Joy" by **Peggy Lee**, Capitol ST979 (mono T979). The title song, of course, originally gave its name to Duke Ellington's one and only musical show, produced in Hollywood in 1941; it has a cunning, rather cynical lyric ("Hey, fare thee well, land of cotton/Cotton lise is out of style, honey chile/Jump for joy", begins the first stanza). This is, in fact, a delightful LP, including such good songs as *Old Devil Moon*, *I Hear Music*, *The Glory Of Love* and *Back In Your Own Backyard*. Perhaps the highspot, though, is the marvellously relaxed performance of *Just In Time*. The next LP, "Movin'!", Capitol ST1254 (mono TI254), presents a singer whom I've always admired—**Kay Starr**. There is a strong element of the blues-singer in all Kay Starr's work, an element

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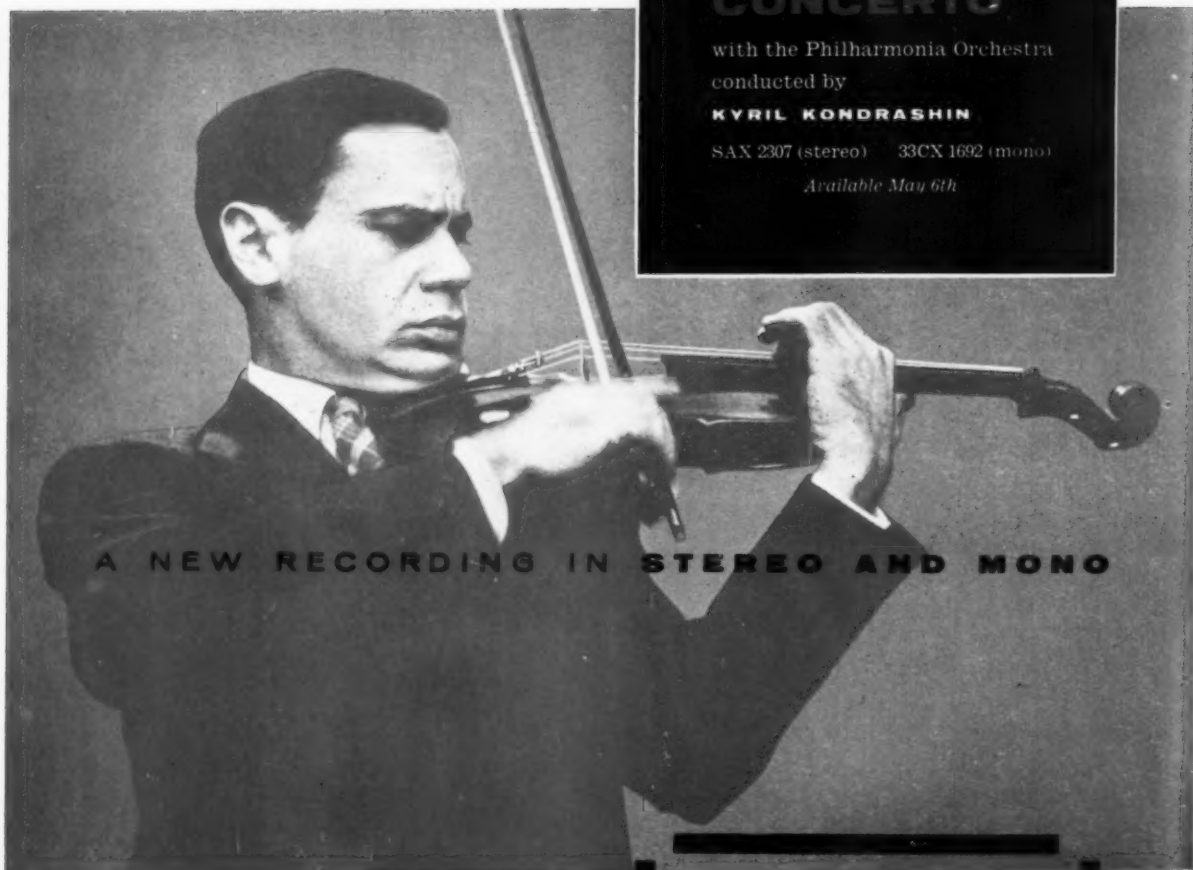
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A REMINDER

Yehudi Menuhin is again Artistic Director of the Bath Festival, where he is performing two Bach unaccompanied Sonatas, also the Double Concerto in D minor, all of which he has recorded for H.M.V.



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reflected both in her wide vibrato and the way that she phrases; she is, in her way, I suppose, a modern equivalent of that fine singer of the 1930s, Mildred Bailey. To a rather brassy accompaniment from Van Alexander's orchestra, Kay sings *On A Slow Boat To China*, *Around The World and Riders In The Sky* with brisk efficiency, and performs the slow ballads—I Cover The Waterfront and *Sentimental Journey*—with more edge to her voice than one finds in Dinah Shore. The best track, though, is a surprisingly convincing performance of *Goin' To Chicago Blues*, a song which Jimmy Rushing used to do with Count Basie's orchestra.

An envelope stuck to the front of Capitol ST1188 (mono T1188) deceived me for a moment. Thinking it might be something to do with THE GRAMOPHONE, I undid the flap and pulled out a letter. "My dearest dear", it began, "I write this letter because I have no other choice. Life without you is intolerable...". Alas, it was not from an appreciative reader, but merely an accessory to the record, "The Letter", starring **Judy Garland** with Gordon Jenkins and his orchestra. Bits of the letter, as a matter of fact, are read out on the LP by John Ireland and form cues for the various songs (all of them specially written by Gordon Jenkins) which Miss Garland performs. Actually, the whole thing is by no means as nauseating as it reads in cold print. The songs, particularly *Beautiful Trouble* and *The Fight*, are above average and have intelligent lyrics (also by Gordon Jenkins), while the idea of integrating an LP in this way, making in effect what amounts to a "hi-fi opera", is quite a good one. The comparison with opera, as a matter of fact, even extends to the use of recitative and many little tricks of scoring and composition. And there are some very ingenious moments, especially during the sequence which supposedly takes place at Nick's in Greenwich Village; Charley LaVeré is singing a blues over the left-hand speaker, accompanied by a Dixieland band, while from the right-hand channel we can hear Judy Garland and John Ireland indulging in lovers' chit-chat. How science does march on. The real failure of this interesting little endeavour, though, lies in the maudlin quality of the story and the shallow characterisation. The LP ends in real Hollywood or TV style, with a telephone ringing and the heroine sobbing "Yes, yes, yes" into the microphone.

Two new LPs both borrow material from the European classical repertoire and remould it into new patterns—with varying success. The **Norman Luboff Choir**, a rich-voiced ensemble, can be heard, for instance, in "Reverie", Philips SBBL546 (no mono issue), performing such items as *No Other Love* (adapted from Chopin's Etude in E major), *Strange Music* (based on Grieg's *Wedding Day At Troldhaugen*), *Full Moon And Empty Arms* (based on Rachmaninov's Piano Concerto No. 2) and *Garden Of Love* (adapted from Rimsky-Korsakov's *Scheherazade*). The voices are hushed, the approach decidedly reverent—more reverent, perhaps, than the rather maudlin lyrics deserve. Much more hair-raising is "Scheherazade", Pye GSGL10033 (mono GGL0033), performed by the **Studio Symphony with Skip Martin's** Video All-Stars. It is Skip Martin, incidentally, who was responsible for the adaptation from Rimsky-Korsakov. This is essentially a record for people who are neither enthusiastic about "Scheherazade" nor have any real taste in jazz. The music is split into four movements, and throughout the entire work one is continually being tossed between glossy string-playing and a brassy jazz ensemble; the effect, in fact, is a little like listening to Rolf Lieberman's *Concerto For Jazz Band And Symphony Orchestra*, and just as unrewarding. The orchestra, made up of the best sidemen

to be found in Hollywood, plays superbly (notice the startling passage for trombones about halfway through the final movement) and the stereo is wonderful; only artistry is missing. Another oddity, although of a slightly different genre, is provided by "101 Strings Play The Blues", Pye GSGL10040 (mono GGL0040). This highly competent orchestra works its way through *St. Louis Blues*, *Birth Of The Blues*, *Basin Street Blues*, *Frankie And Johnny*, *Shades Of Blues*, *Blues In The Night* and two compositions by Joseph Kuhn, *Symphony For Blues* and *Blues Pizzicato*. The arrangements are cunning and there is even some sprightly alto playing on a few of the tracks. To anyone with a taste for genuine blues, however, the effect is rather like watching elephants playing cricket.

Vocal groups often fall into one of two traps. They either sing so straightforwardly as to be plain dull, or they go in for so many tricks and gimmicks that the songs get lost beneath the technique. The **John LaSalle Quartet**, however, three boys and a girl, manage to strike the ideal balance. Alun Morgan has already reviewed the first LP by this group, "Jumpin' At The Left Bank", Capitol ST1176 (mono T1176), in the jazz section of the March issue of THE GRAMOPHONE. A second LP, "Potluck", Capitol ST1238 (mono T1238) has now been released, containing, among other things, fine versions of *Nobody's Heart* (almost the last song Rodgers and Hart wrote together), *I've Got You Under My Skin* and *I'll Remember April*. *Potluck* is also a very impressive track, the quartet singing a wordless melody inside quite an interesting jazz orchestration. Marlene Ver Planck makes a very dynamic lead singer, in her way almost as accurate and fiery as Annie Ross with the Dave Lambert Singers. The only track that bored me, in fact, was the desultory performance of *Christopher Robin Is Saying His Prayers*. "The **Four Freshmen** And Five Guitars", Capitol ST1255 (mono T1255), has a title which more or less explains what happens on the record. This is an uncommonly professional-sounding group (all four of the Freshmen can play musical instruments, as it happens) and the voices blend together very attractively. Five guitarists are spaced between the two channels and the stereo recording gives a nice sense of separation. The songs include *Nancy, Come Rain Or Come Shine*, *Don't Worry About Me* and a couple of good but lesser-known items, *This October* and *Oh Lonely Winter*. The **Four Lads**, heard on "Swing Along", Philips SBBL535 (no mono issue) are a Canadian group, rather more boisterous and also more straightforward than either the John LaSalle Quartet or the Four Freshmen. All the songs here are "old favourites", ranging from *The Old Oaken Bucket* and *Moonlight Bay* to *Swanee River* and *Meet Me Tonight In Dreamland*. I wonder how my grandmother (whose favourite ballad it was) would have reacted to the rather jumped-up version of *Love's Old Sweet Song*?

What might loosely be classified as the tropical section is dominated this month by two outstanding LPs by **Richard Hayman** and his orchestra: "Caramba!", Mercury CMS18017 (no mono issue), sub-titled "Exotic sounds of the Americas", and "Voodoo!", Mercury CMS18022 (no mono issue). The former is perhaps the more immediately satisfying, mainly because the themes are more interesting. Some of the tracks—notably *Prelude To "Captain From Castile"*, *Las Virgen de la Macarena* and *Corrida*—are linked with the ritual of the bull-fight, and these essentially theatrical pieces are scored in a suitably colourful and dramatic fashion. Foremost among the other tracks are the beautifully light and flexible arrangements of Leroy Anderson's *Saraband* and *Delibes' The Maids of Cadiz*. Perhaps the most delightful

thing about this LP, though, is that despite the romantic character of the material there is nowhere any false glitter, any cheap gimmicks. "Voodoo!" is a little more unconventional, confining itself to music evocative or descriptive of Haitian rituals, yet once again Richard Hayman has resisted the temptation to produce the more obvious kind of hokum. Hokum this may well be, but at least it doesn't sound like it. The emphasis is upon percussion (there's some fine drumming to be found here), consequently these performances come across well in stereo. *Conjuration*, *Mamba* and *Incantation* are almost *pointilliste* works, their identity a collection of rhythms and quirky little phrases rather than a melodic shape. Some odd instruments make an appearance, and I only wish the sleeve-notes had gone in less for Sunday newspaper prose and given us instead a little more information about the music.

"Island Paradise", Capitol ST1229 (mono T1229) contains a set of recordings made by **Wesley Edwards** on the islands of Oahu, Hawaii, Maui and Kauai. This is virtually a musical portrait of these islands, although couched very much in the style of a James A. Fitzpatrick travelogue. We hear the ship arrive and depart, the surge of waves upon Waikiki beach and the screeching of tropical birds, as well as greetings in Polynesian, Japanese, Filipino and Chinese and a variety of music, embracing both the authentic and the phoney. One track is played by Arthur Lyman's versatile little ensemble (I reviewed one of Lyman's own LPs only last January), while others contain over-sweet versions of songs like *Sweet Leilani*, a virtuoso stint of hand-clapping (it sounds a bit like a solo on the spoons), one or two beautiful but (to me) incomprehensible native songs, and—the most effective stereo achievement of all—a ride on an outrigger canoe, water splashing past on every side. Next come two records by **Edmundo Ros** and his orchestra: an EP, "Broadway Cha-Cha", Decca ST0130 (mono DFE6620), its tracks including *I've Grown Accustomed To Her Face* and *How Are Things In Glocca Morra?*, and an LP, Decca SKL4087 (mono LK4340), containing tunes from "Porgy and Bess" and "Showboat", all presented above rhythms ranging from the *Samba batuque* to the *Valse carillon*. Some of these adaptations turn out surprisingly well, notably *It Ain't Necessarily So* and *A Woman Is A Sometimes Thing*, treated as a mambo and beguine respectively, although *Ol' Man River* doesn't survive being turned into a mambo. It should be pointed out that the same version of *Summertime* (transformed into a *cha-cha-cha*) turns up on both the LP and EP. Four of "The All-Time Top Tangos", including *La Cumparsita* and *A Media Luz*, can be found another Decca EP, ST0131 (mono DFE6621), performed with great competence by **Stanley Black** and his orchestra, while Brunswick STA3027 (mono LAT8320) presents "Cavallaro with that Latin Beat", a collection of good-tempered piano interpretations (with backing from a rhythm section containing two excellent drummers) of such items as *Frenesi*, *Andalucia*, *Perfidia* and *Poinciana*.

The vogue for re-creating the big-band music of the 1930s gathers more and more momentum. The latest example of the genre is "The Swinging Era", Brunswick STA3020 (mono LAT8311), on which **Warren Covington** and the Tommy Dorsey Orchestra whizz through such items as *South Rampart Street Parade*, *One O'Clock Jump*, *Flying Home* and *Pompton Turnpike*. Covington is a competent trombonist and the band plays crisply and well, but these performances lack the zest and conviction which fired the original recordings. "The Kenton Touch", Capitol ST1276 (mono T1276), is concerned not so much with re-creation as inflation, the puffing-up of a set of rather weak-kneed themes (half by

Stan Kenton, the rest mostly by Pete Rugolo) into sticky, *nouveau-riche* performances, a-glitter with violins, a-twitter with flutes, the scores garnished with borrowings from Falla, Debussy, Delius and other stand-bys. The recording and the playing are excellent: it's only the music which doesn't stand up to close scrutiny. A much more successful piece of embellishment is provided by "**Nelson Riddle** Plays Gershwin", H.M.V. GES5792 (mono 7EG8555). On one side of this EP Riddle presents orchestrated versions of the first three of Gershwin's Piano Preludes; on the other side are three fugitive pieces—*Promenade* (Walking The Dog), *March of the Swiss Soldiers* and *Fidgety Feet*—brought together to form what Riddle has called the "Ambulatory Suite". There is a great deal of wit in both the original compositions and Riddle's scoring of them, excellent use being made in *Promenade* of some very demure clarinet phrasing. Lastly, I want to recommend "**Composer's Holiday**", Capitol ST886 (mono T886), on which **Les Brown** and his Band of Renown perform "originals" specially written by nine Hollywood composers. This LP was released in mono form in 1958, and Alun Morgan reviewed it in the jazz section of THE GRAMOPHONE in October of that year. It has now become available in stereo and benefits greatly from the extra spaciousness. There are scores by André Previn, Jim Hill, Wes Hensel, Frank Comstock, Alfred Newman and Marty Paich, but probably the most intriguing items—intriguing from a technical standpoint, anyway—are *Tropics At Five*, Elmer Bernstein's essay in 5/4 time, and George Dunning's *Lament For A Key*, a composition without a fixed key-signature.

CHARLES FOX.

CONTINENTAL RECORDS

It's only natural, I suppose, that the tremendous travel boom should have its musical repercussions. The millions who flood across the Channel every year by plane or train, car or coach, may not all have the time to "do" Rome or Vienna very thoroughly, but possibly that makes them all the more appreciative of a reminder. Anyway, Philips have been enterprising enough to bring out fifteen EPs under the generic title of "Musical Souvenirs of —". The cities or countries are London (BBE12301), Beirut (BBE12302), Tyrol (BBE12303), Scotland (BBE12304), Ireland (BBE12305), Vienna (BBE12306), Budapest (BBE12307), Amsterdam (BBE12308), Yugoslavia (BBE12309), Paris (BBE12310), Rome (BBE12311), Naples (BBE12312), Switzerland (BBE12313), Madrid (BBE12314) and Berlin (BBE12315).

The idea is basically sound, but it might have been carried out better. Whether one understands it or not, a large part of one's enjoyment of a foreign country surely derives from the sound of the language. It's not just an accident that our Tommies brought back so many words as souvenirs of service in France, Egypt and India. Yet here the Paris, Vienna, Berlin, Amsterdam and Budapest selections are all non-vocal. I find this particularly irritating in the case of the Paris collection played by **Michel Légrand** and his orchestra, for it includes *Paris Canaille*, and if ever a song depended on its fascinating torrent of words this is it. Philips, who presumably have been taking advantage of their library, already have an excellent recording of this by Catherine Sauvage. Why not use it? In Vienna, again, one longs for the enchanting Viennese accent, and much as I love the Harry Lime theme, it's not a substitute. Switzerland and the Tyrol, on the other hand, provide a pleasant, familiar mixture of yodelling, accordion and horn, and I liked the blend of soulful and modern in the Beirut songs, well sung by two girls, **Rinda** (modern) and **Soudad Hashem** (soulful).

It was a happy idea to issue a new series of "Songs of Israel" on six Oriole LPs, but how much more welcome it would have been with pertinent information. We have become so used to informative sleeves that, when denied them, we feel let down. To most of us the musical background to these songs is strange, the language baffling. Many of them—*Hymn to the State of Israel*, *Negev Lullaby*, *The Anonymous Platoon*, *Border Patrol*, *We Went to Israel* and *The Railways of Israel*—have obviously, perhaps too obviously, been inspired by resurgent nationalism. Others seem to be traditional, in which case we should appreciate a note telling us something about the source.

The collections, all titled "Songs of Israel", are grouped as follows: "Vol. 1—Potpourri of Famous Israeli Songs" (Oriole MG10027), "Vol. 2—Israeli Folk Songs" (MG10028), "Vol. 3—Folk Songs" (MG10029), "Vol. 4—Children's Songs" (MG10030), "Vol. 5—Songs in Sephardic Style" (MG10031) and "Vol. 6—Songs in Yiddish" (MG10032). My own favourite selection, doubtless because the appeal is universal, is the "Children's Songs" sung by **Miryam Avigal** and a children's chorus. Titles such as *What fun!*, *Come let's Dance*, *Little Black Dog*, *Parade of the Kindergarten Toys* and *We Haven't Yet Eaten*, indicate the pleasant simplicity of the themes. In Vol. 1 you get a variety of artists—**Miryam Avigal** again, **Aharon Tsadok**, **Lilit Nagar**, **Rika Zar'i**, and **Sarah Ya'ari**—singing favourites ranging from the charming and gay *Shoshana*, the pretty *Wandering Minstrel* and the lively *Tale of a Cock* and a *Hen* to the dramatic *Hymn to the State of Israel*. All six collections have unusual interest and collectors are recommended to hear as many as possible. Where the range is so large, they will be unlucky or choosy not to find something to please.

LILIAN DUFF.

STAGE AND SCREEN

EXTENDED PLAY AND SINGLE 45s.

There are one or two original cast recordings in this section this month—the Bristol Old Vic Company's *Houray for Daisy!* (Slade; Reynolds, Slade) has no less than twelve numbers in traditional *Salad Days* style (H.M.V. 7EG8569) and on Oriole 45-CB1536-7 **Dickie Henderson**, **June Laverick** and **Johnny Webb** sing four ordinary songs from *When in Rome*. From the English cast of *Flower Drum Song* Kevin Scott sings two romantic numbers (H.M.V. 45POPT731). A possible rival is **Gary Miller**, who does four songs with the Peter Knight orchestra on a Pye EP, NEP24123. The same orchestra accompanies **Edmund Hockridge** in a plummy selection from *Happy Fella* on NEP24122. The pianists include **Ian Stewart** playing *Flower Drum Song* in tempo (Fontana Mono TFE17244, Stereo STFE8012) and **Russ Conway** making an undistinguished jangle of *Fings on Columbia* 45-DB4422—Parlophone have a thirties sounding orchestra called *The Lay-a-Bahs* making a better job of the same tunes on 45-R4641. The neat Fontana foursomes from *White Horse Inn*, *The New Moon* and *The Girl Friend*, all with **Bruce Trent** and **Doreen Hume**, are now available in stereo (STFE8003, 8004 and 8005 respectively). There's a bit of *New Moon* and more of *Rose Marie* on *Movie Memories* of **Jeanette MacDonald** and **Nelson Eddy** (R.C.A. EP, RCX1051) on which Miss MacDonald also sings "San Francisco", which just didn't suit her, but the atmosphere of early talkies is terrific. On Columbia SEG7999 (and Stereo ESG7804) **Monica Zetterlund** from Sweden and **Carli Tornehave** from Denmark sing four numbers from *Porgy and Bess* in impeccable American and disastrous arrangements. I am patiently waiting for **Billy Cotton** to tackle it next.

Film music includes **Paul Anka's** own record of his title song on *The Private Lives of Adam and Eve* (Columbia 45-DB4434) and the music from the TV series *77 Sunset Strip* recorded by **Jack Parnell** (Philips 45-PB1005), **Bob Miller** (Fontana 45-H245), **Pinewood Studio Band** (Top Rank EP JKP2054) and **Don Ralke** on the new Warner label (45-WB2). The **Laurie Johnson Orchestra** plays the themes from *No Hiding Place* and *The Deputy* very pleasantly on Pye 7N15251. There is also music from two film comedies—*Inn for Trouble* by **Harry Gold's** Band with solo hiccup (Columbia 45-DB4436) and *Two-Way Stretch*, with a very confusing vocal and the **Knightsbridge Brass** on Top Rank 45-JAR314.

The Most Happy Fella (Loesser). Original Broadway Cast. (Philips 12 in. Mono BBL7374, 27s. plus 8s. 9d. P.T.).

Frank Loesser, who wrote *Gypsy* and *Dolls*, did the book, lyrics and music for this adaptation of the Pulitzer Prize play, *They Knew What They Wanted*. It opened on Broadway in 1956 and was recorded complete on three discs. Philips have issued the abridged version of that recording which contains eighteen of the show's thirty-odd numbers. Both in style and length this is an ambitious score and a very successful one. It is possible to argue that there is too much on the single record—one gorgeous outburst follows another so often that one needs to hear it several times before taking it all in. In the ideal musical, the balance of song and dialogue is such that music and lyrics take over when the emotions can no longer be contained in prose. In Sydney Howard's story of the Italian immigrant, Tony, and his mail-order bride, the predominant emotion is happiness and Loesser has captured it again and again. **Robert Weede** as Tony and **Jo Sullivan** as **Rosabella** act and sing superbly in the romantic numbers, "My Heart is So Full of You" and "How Beautiful the Days". More immediate hits are **Shorty Long's** numbers, "Big D" and "Standing on the Corner". The latter is sure to be very popular, but the only single of it so far is a poor one by the **King Brothers** (Parlo. 45-R4639). The score as a whole is richly varied, rising from the idioms of Tin Pan Alley, Italian folksong and the Broadway Stage into a satisfying idiom of its own, and I thoroughly recommend this excellent recording. A recording of the English cast has been announced and that will presumably be issued in stereo—even so, it will be hard to beat the original.

On Your Toes (Rodgers; Hart). **Jack Cassidy** and **Portia Nelson** with chorus and orch., cond. by **Lehman Engel**. (Philips 12 in. Mono BBL7366, 27s. plus 8s. 9d. P.T.).

Apart from *Pal Joey*, this is the only **Rodgers** and **Hart** score available over here as a complete LP. There are, in fact, two versions—this, a re-creation of the original 1936 production, and a theatre cast LP of the 1954 revival (Brunswick LAT8061) with **Vera Zorina** and **Bobby Van** in which **Elaine Stritch** brilliantly justified the interpolation of "You Took Advantage of Me". The show was first conceived as a film for **Fred Astaire**, but only a graceful reference to his inaccessibility remains in the title song. Instead **Ray Bolger** played it on Broadway in a production choreographed by **Balanchine**. "Slaughter on Tenth Avenue" is the heart of the show, the meeting of vaudeville and ballet on which the story turns, and deserves a better arrangement than it gets here. There are several good songs—"Small Hotel" and "It's Got to Be Love" are particular favourites. The wit of the point numbers may not be exactly ageless, but **Larry Hart** gets away with it by sheer audacity. The performers are all reliable, even if **Portia Nelson** is a little too staid, and the recording is good. This is a pleasant, nostalgic record for those who care about **Rodgers** and **Hart** and the American musical of the thirties.

Great Songs from Hit Shows. Sarah Vaughan with orch., cond. by Harold Mooney. (Two Mercury 12 in. Mono MMC14024 and 14026: ★Stereo CMS18019 and 18023, 25s. 9d. plus 8s. 4½d. P.T. each).

Broadway Show Stoppers. The Playmates with Joe Reisman and his Orch. (Columbia 12 in. Mono 38SX1215: ★Stereo SCX3300, 25s. 9d. plus 8s. 4½d. P.T.).

Sarah Vaughan's selections are taken from shows of the twenties, thirties and forties (with a distinct preference for the thirties), while The Playmates' material is chosen from more recent shows. Miss Vaughan has chosen not only better songs, but songs which suit her voice and her talents. Whatever talent as a group the Playmates have is not heard to advantage in straightforward ensemble numbers like "Jubilation T. Cornpone" and "There Is Nothin' Like a Dame". If you happen to want the particular ten songs they sing on this record you may be prepared to put up with their uninspired arrangements. Almost without exception, Miss Vaughan sings songs that I, for one, do want to have in my collection—a lot of Kern, Rodgers and Hart and Kurt Weill, for instance. But I cannot accept the way she sings them. For some tracks—"But Not For Me" is one—I cannot forgive her. She has a superbly flexible voice which is a pleasure to listen to, but she appears to have no respect at all for what she is singing—her phrasing fights the lyrics as often as her improvisation fights the original tune. By her choice of material, she invites comparison with Ella Fitzgerald, a lady who can give her aces and kings and still win hands down at the interpretation of these wonderful songs.

Beat Girl (Barry). Adam Faith, Shirley Anne Field and John Barry. (Columbia 12 in. Mono 38SX1225, 25s. 9d. plus 8s. 4½d. P.T.).

The title of this film suggests fairly accurately the sort of music you can expect on the record—a great deal of over-amplified bass and guitar with suggestive snarls where the lyrics ought to be. The film and the record will probably both be very successful. John Barry's nervy music will contribute to that success irrespective of the fact that it scrapes the barrel rather more stylishly than most beat music.

Broadway Melody (Brown; Freed and others). Soloists with the Williams Singers, Tony Osborne and his Orch. (Columbia 12 in. Mono 38SX1180, 25s. 9d. plus 8s. 4½d. P.T.).

Oklahoma! (Rodgers; Hammerstein II). Hill Bowen and his Orch. and Chorus. (R.C.A. Camden 12 in. ★Stereo SMD-5011, 15s. 10d. plus 5s. 2d. P.T.).

The Columbia disc is the second in the Famous Film series but, unlike the first, *On the Town*, this is not a complete score produced with continuity and atmosphere. *Broadway Melody* is a selection of songs from three M.G.M. musicals, they are all old favourites turned out in glossy new orchestrations. David Hughes' version of "Begin the Beguine" is not the greatest, but new star Gerry Dorsey does well with "Give My Regards to Broadway". My favourite tracks are Bruce Forsyth's "I've Got a Feeling You're Fooling" and Millicent Martin's "You Made Me Love You". The Camden *Oklahoma!* is one of a series of low priced stereo show records which are quite unpretentious and provide a well-played minimum selection. MICHAEL COX.

if the audience was throwing tea-trays about.

The tracks on the Fontana EP were made four years later and have already appeared on the "Dave Digs Disney" LP (Fontana TFL5017, reviewed in *THE GRAMOPHONE* for August, 1953). By this time Joe Morello's drumming had begun to wake the group up again. The atmosphere, though, is far less urgent than in *All The Things You Are* and the performances rely upon their formal elegance. The playing—particularly Desmond's—is impeccable, but I still found myself getting bored. C.F.

Count Basie—Billy Eckstine

Stormy Monday Blues; Lonesome Lover Blues; Blues, The Mother Of Sin; Jelly Jelly Blues; Don't Cry Baby; Trav'lin' All Alone; Little Mama; I Want A Little Girl; Drifting; Song Of The Wanderer; Piano Man. (Columbia 12 in. LP ★Stereo SCX8290, Mono 38SX1202—25s. 9d. plus 8s. 4½d. P.T.).

Roulette Records of New York, to whom Count Basie is contracted, seem determined to present the Count's band on as many LPs as possible. Teaming Basie with vocalist Billy Eckstine has resulted in pleasant rather than profound music. Billy is no blues singer but he has a fine voice, and I would prefer to hear him in this pseudo-blues role rather than Joe Williams, whose attempts to sing the blues grow increasingly embarrassing. There is little else to be said, apart from singing out *Blues, The Mother Of Sin* as perhaps the best track and observing yet again that the band seems to play better than usual when providing accompaniment to a singer. A.M.

The Big Bands

Mexican Hat Dance (Les Brown and his Orchestra); Drummin' Man (V) (Gene Krupa and his Orchestra); The Toy Trumpet (Raymond Scott Quintet); Northwest Passage (Woody Herman and his Orchestra). (Fontana 7 in. EP TFE17217—9s. 3d. plus 3s. P.T.).

Most people think of surrealists as dabbling only in the visual and literary arts. To find them at work in the gramophone industry may come as a slight shock. Yet no-one but a surrealist could have selected the four titles on this record. It's odd, for a start, to find the Raymond Scott Quintet disporting itself on an EP entitled "The Big Bands"; *The Toy Trumpet*, in any case, was only a novelty piece, even back in 1937 when this performance was recorded. And the choice of *Mexican Hat Dance* and *Drummin' Man* to represent the Les Brown and Gene Krupa orchestras respectively is equally puzzling. The former is a very run-of-the-mill track, while *Drummin' Man*—made in 1939, soon after Krupa had left Benny Goodman—has a decidedly old-fashioned air about it, both during the drum solos and during Irene Daye's vocal chorus. Only *Northwest Passage*, in fact, with fine drumming by Dave Tough and good solos from Bill Harris and Flip Phillips, as well as vigorous playing by the brasses, really justifies its place here. But—mysteriously and mysteriously—this track was actually included on a Woody Herman EP (TFE17127) which Fontana released only a few months ago, and which Alun Morgan reviewed in the November issue of *THE GRAMOPHONE*. C.F.

Junie Cobb's Hometown Band

East Coast Trot/Chicago Buss. (Jazz Collector 7 in. 45 JDL38—5s. 3d. plus 1s. 3½d. P.T.).

"If only . . ." Those are the two saddest words in the English language, especially when followed, as here, by "the recording had been better!" For these tracks present the great Johnny Dods at the top of his form, playing in the company of that multi-reed man, Junie Cobb, pianist Jimmy Blythe and that outlandishly-named banjoist, Eastern Woodfork (not Eastern Woodfork, as the label puts it). The performances are so muzzily recorded, however, as to be very hard to listen to. But leaving aside the bad recording, a quality which was probably not enhanced by the fact that

JAZZ^{A_ND} SWING

Reviewed by

CHARLES FOX, ALUN MORGAN AND OLIVER KING

"Basie Reunion"

Blues I Like To Hear; Love Jumped Out; John's Idea/Baby Don't Tell On Me; Roseland Shuffle. (Eauqure 12 in. LP 32-067—25s. 6d. plus 9s. 3½d. P.T.).

This is in many ways a better record than "For Basie" (Eauqure 32-067), the first gathering of ex-Basie alumni to be recorded by American Prestige. The band on this new LP is almost the same. The late Walter Page is replaced by Eddie Jones, but otherwise the group is familiar—Shad Collins, Paul Quinichette, Nat Pierce, Freddie Greene and Jo Jones, with two additional musicians in the persons of Buck Clayton and Jack Washington. The latter, unhappily, plays baritone sax throughout the entire session, an instrument he had not played on record for over a decade. Ira Gitler's sleeve-note describes his work here as "a bit rusty", and that is, alas, the truth of the matter. The ideas and enthusiasm are all there, but the technique is out of practice. It seems a pity that he wasn't allowed to play alto sax instead.

The work of the two trumpet players provides the most exciting music on the record. Shad Collins, always something of an under-rated soloist, has a restless, essentially mobile style, often sounding a little like Bill Coleman. On the whole his playing here is rather more adventurous than Buck Clayton's, although both men are in good form. Paul Quinichette creates a lean and truly Presidential solo in *Blues I Like To Hear*, but on several of the other tracks his playing sounds harsh and a little incoherent. Nat Pierce gives adroit and convincing imitations of Count Basie, and the

rhythm section jumps along in a light, faintly nervous fashion. The best tracks are certainly *Blues I Like To Hear* and *Baby Don't Tell On Me*. C.F.

Dave Brubeck Quartet

"Jazz At The College Of The Pacific"
All The Things You Are; Laura; Lullaby In Rhythm; I'll Never Smile Again; I Remember You; For All We Know. (Vogue 12 in. LP LAE12110—27s. 6d. plus 8s. 11½d. P.T.).

"Dave Digs Disney"
Alice In Wonderland (Part 1); Alice In Wonderland (Part 2); When You Wish Upon A Star. (Fontana 7 in. EP TFE17230—9s. 3d. plus 3s. P.T.).

Five of the tracks on the Vogue LP have been issued here already—on a ten-inch record (Vogue LDE114, reviewed in *THE GRAMOPHONE* for May, 1959). A sixth track—*I Remember You*—has been added to make up this new LP. All the recordings were made in the winter of 1953, during a concert at the College of the Pacific, and they represent—or a couple of them do—one of the higher spots in the career of the Dave Brubeck Quartet. The particular cause for enthusiasm is *All The Things You Are*, a lengthy performance that contains one of Paul Desmond's most intelligent and lively solos as well as some uncommonly consistent piano playing by Brubeck himself, even if he is inclined to overdo the fugal business. *Laura* presents Brubeck alone with the rhythm section, playing a gentle, reflective solo. The other tracks, unhappily, are less distinguished and are certainly not helped by some extremely insensitive drumming; sometimes it sounds as

these pressings were dubbed from a dubbing, these two titles show what powerful jazz can be produced without the aid of brass or percussion. Dodds is especially fine in his low-register solo on *Chicago Buzz* and also takes a good stop-time chorus in *East Coast Trot*. These are after-hours jazz performances of a high creative order, somewhat unpolished by modern standards, I suppose, but vastly preferable to most of the slick playing we get today. O.K.

Ken Colyer's Jazzmen

"This Is Jazz"
Sweet Fields: Hilarity Rag: Riverside Blues: Salutation March: Papa Dip: Cheek To Cheek: Nobody Knows The Trouble I've Seen (V): Dusty Rag: Working Man's Blues: At A Georgia Camp Meeting: Heebie Jeebies: Somebody Stole My Gal. (Columbia 12 in. LP 38SX1220—25s. 9d. plus 8s. 4jd. P.T.).

This is quite the most successful Ken Colyer record that I've ever heard. It has its weaknesses—chiefly the thudding rhythm which distracts from Ray Foxley's piano work—but at least we can hear Colyer playing the correct role of a leader, maintaining the proper balance between himself and the two other front-line men. The band also achieves a finer degree of unity than it has ever done before. The star performer is the aforementioned Ray Foxley, whose sympathetic treatment of the rags make them the outstanding tracks. I didn't care much for the hop-and-skip tango effect during the opening part of *At A Georgia Camp Meeting*, however, and *Riverside Blues* need not have been quite such a dirge, while the chaps seem to get a bit lost in the unfamiliar territory of *Cheek To Cheek*. These things apart, however, and ignoring the fact that Ken Colyer isn't a very good singer, this really is jazz. O.K.

Wild Bill Davison

"The Greatest Of The Greats"
Hindustan: Embraceable You: When It's Sleepy Time Down South: Single's Blues: Memories Of You: When The Saints Go Marchin' In/Ida, I Do: You Made Me Love You: When You're Smiling: Mood Indigo: I Can't Get Started: Begin The Beguine. (Vogue 12 in. LP LAE12217—27s. 6d. plus 8s. 11jd. P.T.).

I'm quite partial to an occasional solo in Wild Bill's croaky style, but a twelve-inch LP of nothing but his work is far too much of a good thing. George Van Eps, playing acoustic guitar, provides a refreshing moment of relief from time to time. On most of the tracks, however, it's Wild Bill first, last and always.

The sleeve-notes are extraordinarily inaccurate. *You Made Me Love You*, we are told, was a big hit for Louis Armstrong in 1926, for Phil Napoleon in 1929 and for Harry James in 1941. Armstrong certainly recorded a tune bearing this title, but it was nothing like the old James V. Monaco hit of 1913, which Napoleon certainly did record with Miff Mole's Molars, which Harry James recorded in 1941, and which is the one Davison plays here. Bobby Hackett was not with Eddie Condon in 1930, nor is Cootie Williams the trumpeter one usually associates with *Mood Indigo* (Artie Whetsel played the solo on the best-known versions). *Ida, I Do* was not "just great" for Red Nichols in 1927 or any other year, although *Ida, Sweet As Apple Cider* was; the Isham Jones tune played here was a 1925 hit. O.K.

Duke Ellington

"Historically Speaking"
East St. Louis Toodle-00: Creole Love Call: Stompy Jones: The Jeep Is Jumpin': Jack The Bear: In A Mellow Tone/Ko-Ko: Midriff: Stomp, Look And Listen: Unbooted Character: Lonesome Lullaby: Upper Manhattan Medical Group. (Parlophone 12 in. LP PMC1116—25s. 9d. plus 8s. 4jd. P.T.).

"Festival Session"
Perdido: Copout Extension: Duell Fuel (Parts I, II and III)/Idiom '59 (Part I—Vapour): Idiom '59 (Parts II & III): Things Ain't What They Used To Be: Launching Pad. (Philips 12 in. Mono BBL7355★ Stereo SBBL556—27s. plus 8s. 9jd. P.T.).

"Historically Speaking", of course, was released on the London label in the winter of

1956, and a review appeared in *THE GRAMOPHONE* for December of that year. Now that the Bethlehem catalogue has become available to E.M.I. the record has been reissued on Parlophone. One could hardly call this a particularly adventurous LP, but it must rank among the most delightful that Duke Ellington has made during the past decade. It consists of items drawn from various periods of the band's history, all the way from *East St. Louis Toodle-00* (first recorded by Ellington back in 1926) up to *Lonesome Lullaby* and *Upper Manhattan Medical Group*, both 1956 compositions. Benny Green is candid enough in his sleeve-note to point out that this new version of *Ko-Ko* cannot really be compared with the original 1940 recording, even though it has great merits of its own. This is very true, and the same criticism applies to most of the other tracks. The climax of *Stompy Jones*, for instance, lacks the brutality which made the 1934 recording such an unforgettable experience, although it does boast some bravura trumpet playing by Cat Anderson, playing which demonstrates just how much Anderson owes to Louis Armstrong. In almost every case the original orchestration has been retained, but the 1956 band interprets the score in a different way, never quite capturing the tension that was created when compositions like *Creole Love Call* and *Jack The Bear* were the newest items in the band's library. But perhaps this carping is a little ungenerous, for these really are most rewarding performances, with some outstanding solo playing from Johnny Hodges (notably in *The Jeep Is Jumpin'*) and Ray Nance, the latter being featured on a large number of tracks, displaying a variety of styles, from lyrical, legato playing to the most vehement kind of growling.

The Philips LP was recorded last year, two days before the Ellington band left on its tour of Europe, a tour which did not include the British Isles. As well as all four of the regular trumpet players, Fats Ford and Willie Cook were also present for the session (Ford actually took Harold Baker's place on the European tour). Two drummers—Sam Woodyard and Jimmy Johnson—can be heard in *Duell Fuel*, a performance mostly devoted to knock-about stuff but with an attractive, rocking theme sandwiched between all the rim-shots and paradiddles. The British critic Stanley Dance was present at the session and I am indebted to his account of these events (published in the November 1959 issue of "Jazz Journal") for various items of interest, including the fact that because Jimmy Woode was late for the session Quentin Jackson (the trombonist) played bass on *Duell Fuel*, while Joe Benjamin took over for the first part (*Vapour*) of *Idiom '59*. This latter work, incidentally, is one of the more interesting items on the LP, its first section presenting some pleasant clarinet work by Russell Procope above muted playing by Harold Baker and Ray Nance. Part II presents the band swinging in a very easy, economical fashion, while Clark Terry is heard in a typically whimsical solo during Part III. Most of this material, of course, was premiered by the Ellington orchestra at various jazz festivals in the United States during the summer of 1959—hence the LP's title. Into this category also fall *Copout Extension* and *Launching Pad*. Ellington actually recorded a short and relatively harmless version of the former piece back in 1957 (it's included in "Jazz Omnibus", a very eclectic anthology on Philips BBL7184), but this new recording demonstrates nothing if not the physical endurance of Paul Gonsalves, who blows his way through about twenty-two 16-bar choruses before calling it a day. It's a pity that Gonsalves, a musician of considerable talent, is regularly wasted upon these pointless displays of stamina. *Launching Pad*, devised and arranged by Clark Terry, sounds a wee bit like *Jones*. It takes the form of a "concerto grosso",

with a "solo section" (Clark Terry, Britt Woodman, Paul Gonsalves and Jimmy Hamilton) handling the main theme. This is a witty and ingenious piece of writing, with the only actual solo playing contributed by Ray Nance. The remaining tracks feature performances that will be familiar to most people who have seen the Ellington orchestra on-stage, Clark Terry being featured in *Perdido*, Johnny Hodges in *Things Ain't What They Used To Be*. C.F.

Art Farmer Tentet

"Brass Shout"
Nica's Dream: Autumn Leaves: Moanin'/April In Paris: Five Spot After Dark: Stella By Starlight: Minor Vamp. (London 12 in. LP LTZ-T15184—27s. plus 8s. 9jd. P.T.).

Benny Golson wrote all the arrangements for this powerful, brassy LP, an LP which features Art Farmer in a group of suitable settings. On most tracks the instrumentation comprises three trumpets, two trombones, baritone horn, French horn, tuba, bass and drums, while on *Moanin'* the composer, Bobby Timmons, sits in on piano to make what is presumably an "eleventet". The writing and Farmer's solos, in that order, are the most noteworthy aspects of the LP. Golson makes exciting use of the brass, all the way from Ernie Royal's powerful lead down to Don Butterfield's fat and satisfied tuba sound. A lesser arranger might have created scores which pointed to the absence of a reed section, but Golson blends the voices in a way that creates fascinating and unusual sounds. Farmer, as usual, sounds well-poised in his solos, playing within his capabilities with taste and discretion. Blanchard King's sleeve-note fails to give anything more than the most sketchy solo credits, and those for only three of the tracks. I'm not certain, therefore, if it is Farmer or Lee Morgan who plays the muted chorus in *Moanin'*. If it is Farmer, then this is the first time I've heard him make a fairly serious fluff on a record.

A factor which disturbed me considerably at times throughout this LP, as a matter of fact, was the faulty intonation of the brass in both solo and ensemble passages. One might forgive Julius Watkins for failing to blow his French horn in tune, but trombonist Jimmy Cleveland can shelter behind no such excuse, and he is a persistent offender. This is not the best Art Farmer LP on the market, despite the excellence of the settings, but it is not a record to be overlooked. The nervous, edge-of-the-seat drumming styles of both Elvin and Philly Joe Jones (who alternate throughout the record) add to the excitement in the faster performances. A.M.

Benny Goodman

"Benny Goodman Treasure Chest"—Vol. 3
Camel Hop (Orchestra): Handful of Keys (Quartet): AC-DC Current (Sextet): Smiles (Quartet): So Rare (Trio): Alexander's Ragtime Band (Orchestra): I've Got My Love To Keep Me Warm (Orchestra): Twilight In Turkey (Quartet): You Forgot To Remember (Orchestra): Some Of These Days (Quartet): When It's Sleepy Time Down South: Chloe (Orchestra). (M.G.M. 12 in. LP C810—25s. 9d. plus 8s. 4jd. P.T.).

In many ways this final volume of "The Benny Goodman Treasure Chest" is the best of all, more consistently satisfying than the two volumes which I reviewed in March. Once again all the tracks (except for *AC-DC Current*) were recorded during broadcasts which the Goodman band made in 1937 and 1938. The recording quality varies considerably (*Alexander's Ragtime Band* is a particularly rough track), but the performances are splendidly relaxed. Among the more uncommon items are the versions of "Fats" Waller's *Handful Of Keys* and Raymond Scott's *Twilight In Turkey* (the latter with Harry James added to the normal quartet). Fletcher Henderson wrote all the big band arrangements apart from *Camel Hop*, the work of Mary Lou Williams. One track—*AC-DC Current*—was made a little later,



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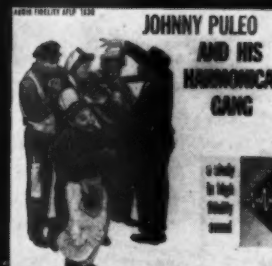
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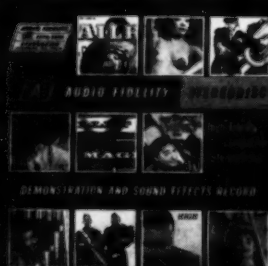
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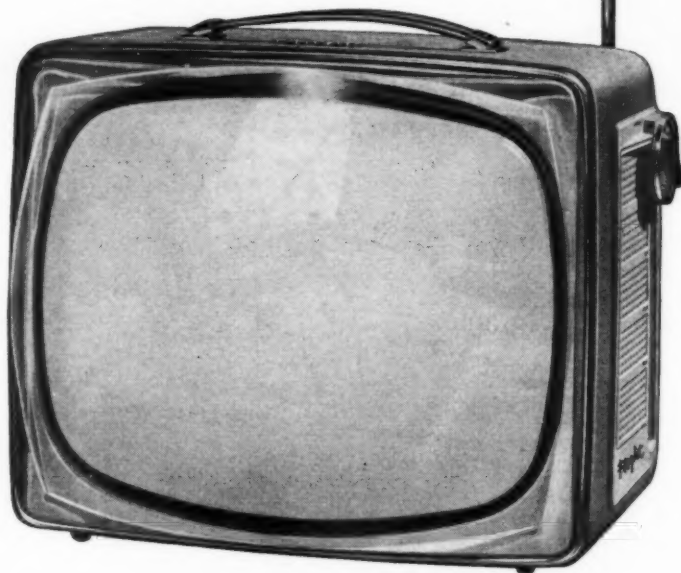
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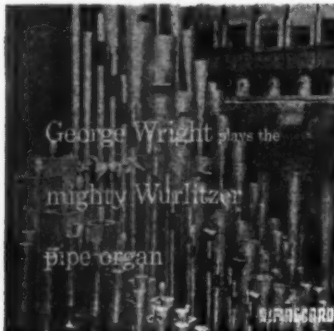
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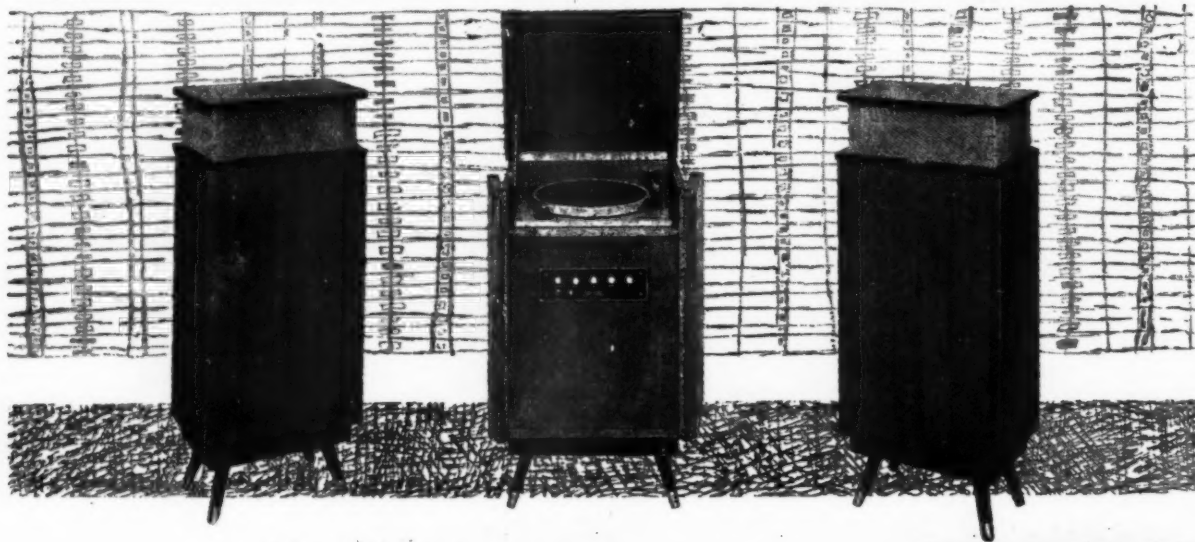
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probably in 1939, after Charlie Christian had joined Goodman, and it is worth noticing how much impetus Christian's guitar playing gave to the rhythm section. As I pointed out when reviewing the earlier volumes, these records will probably appeal to those readers who were old enough to admire the Goodman orchestra back in the 1930s rather than to younger, less nostalgic aficionados. C.F.

Pete Fountain

Do You Know What It Means To Miss New Orleans? (A Closer Walk.)

(Coral 7 in. 45 Q72389—4s. 9d. plus 1s. 7d. P.T.). The white New Orleans clarinetist Pete Fountain does a good job with both these well-worn numbers, exhibiting a good range and playing not only sensitively but even—in *A Closer Walk*—with passion. Fountain obviously set out to do a *Petite Fleur* or a *Summer-Set* and he has succeeded admirably. All the same, I feel that the thrashing drummer should have been told, quietly but firmly, to stay a little more in the background. The loudness of his playing doesn't give any extra lift to the performance. O.K.

Terry Gibbs—Vic Feldman—Larry Bunker

"Vibes To The Power Of Three"
The Dipsy Doodle: Where Or When: Getting Sentimental Over You: Hollywood Blues: Tangerine/Just Friends: Softly As In A Morning Sunrise: Memories Of You: Broadway: Allen's Alley.

(Top Rank 12 in. LP 30/007—22s. 7d. plus 7s. 4d. P.T.). Gibbs, Bunker and Feldman, all playing vibes (and sometimes doubling on marimba or xylophone) are backed up by a brisk and efficient rhythm team, comprising Lou Levy, Max Bennett and Mel Lewis. Joe Quinn's helpful sleeve-note identifies the various solo passages, although it would not be difficult to sort out the various vibes men aurally. Gibbs is glib (if you'll forgive the rhyme), Feldman is perhaps the most inventive, and Bunker seems less consistent, yet occasionally sounds very interesting. If you like vibraphone solos this LP will make a strong impression; on the other hand if, like me, you prefer vibes in moderation, then you will suffer from a form of combat fatigue after two or three tracks. No one actually puts a hand wrong, and some of the arrangements for this peculiar instrumentation are ingenious, but I think I would have preferred it had the collection been broken down into a series of three EPs. *Allen's Alley* is perhaps the best track, with Gibbs on marimba and the others on xylophones. A printer's error on the sleeve refers to this tune as being "straight out of the 'beb' era". Bob who? A.M.

Edmond Hall

"Rumpus On Rampart Street"
Rumpus On Rampart Street: Neighbors: Rose In Her Window: Flyin' High: African Tempo/ Swingin': Hallelujah! Dawn On The Desert: Lower: African Fu-Fu.

(Top Rank 12 in. LP 35-050—26s. 4d. plus 8s. 7d. P.T.). Clarinet solos are definitely in, as the fashion experts put it. On half these tracks the New Orleans veteran, Edmond Hall, is supported by his brother Herbert and the late Omer Simeon, making up a trio of clarinetists, and on all of them by a discreet but meaningful rhythm section, a section including such diverse personalities as the modern guitarist Jimmy Raney and the ex-Lunceford drummer, Jimmy Crawford. As Charles Fox points out in his sleeve-note, the other two clarinetists are used only in the background, except for Simeon's rather sub-standard solo in *Hallelujah!* The effect is very pleasing, and since Edmond Hall does not go in for any exaggerated husky tones (in the accepted Chicago manner) his work is (to me, at any rate) highly acceptable. The choice of numbers is good and imagination is displayed in their performance. This record, in fact, is something of a grand-scale lineal

descendant of the Junie Cobb single reviewed above. O.K.

Lionel Hampton

"Open House"
Sweethearts On Parade (V): Memories Of You: Gits For Christmas: Any Time At All (V): Mallets: You're My Ideal (V): Surrender D. r: After You've Gone (V): One Sweet Letter From You (V): Rock Hill Special: Blue Because Of You: Open House.

(Camden 12 in. LP CDN138—15s. 10d. plus 5s. 2d. P.T.).
"Jazz Gallery"
The Chase (Part I): The Chase (Part II).

(Philips 7 in. EP BBE12303—9s. 3d. plus 3s. P.T.). The Camden LP is a successor to an earlier one (CND129) which I reviewed in September 1959. Once again the music is superb. All the tracks were recorded between 1937 and 1940 and feature a fantastic assortment of musicians. *One Sweet Letter From You* and *Hot Mallets*, for instance, were made by a band consisting of Dizzy Gillespie, Benny Carter, Choo Berry, Ben Webster, Coleman Hawkins, Clyde Hart, Charlie Christian, Milt Hinton and Cozy Cole, plus, of course, Hampton himself. The former track, incidentally, contains an outstanding solo by Hawkins, the latter some uncommonly fine playing by Choo and Hampton. Equally remarkable work by this last-named pair can be found in the magnificent *Sweethearts On Parade* (few tenor players have ever swung as much as Choo Berry does here) and in *Shufflein' At The Hollywood*, a track included in "Great Jazz Reeds", another Camden LP, just released. *Memories Of You* contains one of Hampton's most impressive solos, together with a dynamic if rather throttled cornet passage by Rex Stewart. Benny Carter's hand can be discerned very clearly in the beautiful scoring for the reed section (this time comprising Carter, Dave Matthews, Herschel Evans and Babe Rusin) on *Any Time At All*, while *You're My Ideal* features good Johnny Hodges and a stinging growl solo from Cootie Williams. Hampton is once again outstanding in *I Surrender Dear*, a track which also has Jonah Jones playing muted trumpet, while on *Gin For Christmas* he switches to drums, helping to make this a rather noisy but genuinely exciting performance.

Many of the musicians heard in these recordings, of course, were drawn from the Benny Goodman orchestra. The group heard in *After You've Gone*, for instance, consists entirely of Goodman musicians (Jess Stacy is responsible for some particularly incisive piano work). *Rock Hill Special* swings lightly, some of the ensemble playing sounding a bit like that on early Basie records—although on a smaller scale; Hampton plays one-fingered piano, and there is good drumming by Alvin Burroughs as well as lively solos from Walter Fuller (trumpet) and a funky tenor saxist who is probably Budd Johnson. It is often forgotten that Nat Cole was once an exceptionally fine jazz pianist, his style derived from Earl Hines, but with a crispness of its own. Just how good he was can be discovered by listening to *Blue Because Of You*, on which he is featured in quite a lengthy solo. Last of all comes *Open House*, recorded after Lionel Hampton had formed his first big band and featuring some of that band's musicians, including Ray Perry on electric violin (hardly my cup of tea, I'm afraid), Marshall Royal (clarinet), Irving Ashby (guitar) and Sir Charles Thompson (piano). This group seems to have modelled itself almost exactly upon the Benny Goodman Sextet.

The Philips EP contains an extract from a concert which the full Hampton band gave at the Trianon Ballroom in Chicago sometime in 1954. It starts off in great style, the band swinging beautifully and with a fine rapport established between musicians and audience. There are exciting, if often frenetic solos from Hampton, Jay Peters (tenor sax), a trumpeter and trombonist, but the record descends to mediocrity with the lengthy alto solo played by

Jay Dennis, a solo which is virtually a caricature of Charlie Parker's playing. C.F.

Jay Jay Johnson Quintet

"Jay Jay In Person"
Tune Up: Laura: Walkin': What Is This Thing Called Love/Misterioso/My Old Flame: Now's The Time.

(Fontana 12 in. LP ★Stereo STFL512, Mono TFL6041—27s. plus 8s. 9d. P.T.). Consistency is a dubious virtue in jazz. It leads to blasé acceptance on the part of the discerning public, until, after years of high-quality performances, the least falling-off on the part of a consistent artist is likely to meet with bitter criticism. Inconsistency, on the other hand, invariably leads to a false sense of values, the occasional peaks in performance receiving undue praise. When this present LP was released in America it provoked an unwarranted attack from critic Martin Williams, then writing for "Down Beat" magazine, in the course of which Williams accused Johnson of not trying very hard. Johnson, a sensitive and completely sincere jazzman, was moved to reply to Williams in the letters column of "Down Beat", pointing out, quite accurately, that he had a duty to his public and tried on every occasion to play as well as he possibly could. One hearing of this LP still shows, for me, the wisdom of Jay Jay's words, and the inaccuracy of Williams's review. Johnson is a superb artist, his only fault consistency. His tone is a joy to hear and his ability to play clean notes at fast tempos continues to hoodwink the unwary into believing that he plays valve and not slide trombone. But his greatest asset is the quality of his improvisations, improvisations which shun the banal and make use instead of Parker's teachings. Even on a ballad performance such as *Laura*, where Jay Jay might forgivably have resorted to playing slight paraphrases of the tune, he succeeds in combining good taste with a wealth of musicianship. Consequently he builds a series of flowing, sometimes daring, patterns which glance off the smooth undulations of the rhythm section, creating a feeling of total jazz. He is aided in the front-line by Nat Adderley, whose cornet playing is slanted strongly along the humorous lines adopted by Clark Terry; Tommy Flanagan, Wilbur Little and Al Heath make up a rhythm section which is efficient and unobtrusive, concentrating the listener's attentions on the magnificent artistry of Johnson. Without doubt this is one of Jay Jay's best records, and the in-person atmosphere and informal announcements all add to its delights. A.M.

Lambert, Hendricks and Ross

"The Hottest New Group In Jazz"
Charleston Alley: Moonin': Twisted: Bijou: Cloud-burst/Centerpiece: Glimme That Wine: Sermonette: Summertime: Everybody's Boppin'.

(Philips 12 in. Mono BBL7368: ★Stereo SBBL502—27s. plus 8s. 9d. P.T.).

There is something excessively formal about the nomenclature recently adopted by the Dave Lambert Singers—as they used to be called. Lambert, Hendricks and Ross—why, they might be a firm of wigmakers, three explorers sledding to the North Pole, or a doughy half-back line. But not only has the name changed, so has the material. Just as they did when they were in Britain for a charity concert early in 1959, these singers show that they are able to perform themes other than those associated with Count Basie's orchestra. And this time the singers are accompanied by a useful little group, comprising Harry Edison on trumpet, bassist Ike Isaacs, and a pianist and drummer who remain shrouded in mystery. Although I've grown a little too familiar with Harry Edison's playing, I must admit that he sounds fairly good on these tracks, especially in his muted solo on *Sermonette*.

One has become so used to the near-perfection which these singers consistently achieved

on their two earlier LPs, that it comes as something of a shock to find that they too can err. A few of these tracks, for instance, are decidedly ordinary. *Everybody's Boppin'* is a good example, equipped with infantile lyrics but largely the equivalent of a "blowing session", with long wordless solos from Dave Lambert and Jon Hendricks. It was, too, something of a mistake for the trio to attempt the Miles Davis-Gil Evans version of *Summertime*, on which Hendricks sings the trumpet solo, relying upon words drawn from Ira Gershwin's original lyric. *Gimme That Wine* is another distinctly inferior performance. Luckily, however, these descents from Olympus take up less than a third of the LP.

Twisted, of course, is very much Annie Ross's track. She wrote the words herself and recorded her first version of this famous Wardell Gray solo back in 1952 (it was issued on an Esquire EP, EP1). This new performance is more light-hearted, perhaps a little more individual. It also makes one wonder why Annie Ross doesn't write more lyrics herself; in many respects she has a more pointed style than Jon Hendricks. Some of the most fascinating interplay between the three voices can be found in *Bijou*, a track also notable for Dave Lambert's simulation of the Bill Harris trombone solo. Touches of the gospel spirit, so fashionable in jazz circles nowadays, can be discovered in the performances of Bobby Timmons' *Moanin'* and Cannonball Adderley's *Sermonette*. *Charleston Alley* is an old Charlie Barnet number, while *Centrepiece*, although credited here to Harry Edison, is the same tune as *Keester Parade*, a composition usually attributed to Johnny Mandel. *Cloudburst* may jolt those innocents who thought that Don Lang had concocted this routine all on his own. Lang's version was actually copied from an earlier recording by Jon Hendricks (issued on a Brunswick 78), the whole thing, of course, being based upon a tenor solo by Sam "The Man" Taylor. C.F.

John Lewis—Sacha Distel

"Afternoon In Paris"
I Cover The Waterfront: Dear Old Stockholm:
Afternoon In Paris/All The Things You Are: Bags
Groove: Willow Weep For Me.
(Orlone 12 in. LP MG20036—28s. 6d. plus 9s. 3d. P.T.).

When he is not trying to be too subtle, or too "respectable", and when he allows his natural ability to swing to conquer his waywardness in this direction, John Lewis emerges as a remarkably fine pianist. He is not, however, a better pianist than several other less well-known artists, men such as Al Haig and Duke Jordan, but he works within his limitations to produce sensible, tasteful and intelligent music which is invariably charming and melodic. Unfortunately, in recent years, he has bogged himself down with the Modern Jazz Quartet, a unit of skilled craftsmen whose work is now showing signs of that staleness which creeps into the music of long-established jazz groups. Every once in a while, however, Lewis divorces himself from the MJQ for a record date and the results are invariably of high quality. Take "Grand Encounter" (Vogue LAE12065) for example; teaming Lewis with Jim Hall and Bill Perkins produced some classic jazz, completely devoid of pretentiousness. This present LP, recorded in Paris at the end of 1956 by the same instrumentation as that on the "Grand Encounter" album, contains more music of a similar quality. Playing guitar and tenor sax respectively are Sacha Distel and young Barney Wilen (Pierre Michelot, Percy Heath, Connie Kay and Kenny Clarke alternate on bass and drums) and it is Wilen who will attract the ear of those not familiar with his work. After Lewis has laid the groundwork Wilen sails in to fashion some beautiful choruses in an original style, yet a style that reflects both Lester Young and Sonny Rollins. Listen to the lovely counter-

line which he blows behind the piano on *Afternoon In Paris*; listen also to the tremendous confidence in Wilen's playing whenever he receives the pushing support of Kenny Clarke's drums. Distel is very effective too, blending his Jimmy Raney-like tone with Lewis' piano figures to form fascinating patterns. In fact, there is not a discordant voice to be heard on the whole LP. My only regret is that Miles Davis—who was also in Paris at the time—could not have been present, for his individual solo style may well have turned this into one of the classic LPs of the decade. A.M.

Herbie Mann-Buddy Collette

"Flute Fraternity"
Herbie's Buddy: Perdido: Baubles, Bangles, Beads: Give A Little Whistle/Here's Pete: Theme From "Theme From": Nancy With The Laughing Face: Morning After.
(Top Rank 10 in. LP 25/015—18s. 10d. plus 6s. 11d. P.T.).

Herbie Mann and Buddy Collette switch easily from flute to alto sax, tenor sax to clarinet, alto flute to piccolo, during the course of this amiable programme. But despite this instrumental dexterity, there is really no depth of feeling and very little jazz spirit to be found here; it's all very precious and rather twee, the two musicians twittering their way through the tunes like a couple of love birds. Only during Mann's *Theme From "Theme From"* does anything of jazz value occur, for here Herbie and Buddy play most of their solo passages on tenor saxophones, the former showing the influence of Al Cohn, the latter the more direct effect of Lester Young. Jimmy Rowles (playing piano most of the time, but performing on celeste, using a single-fingered vibraphone style, on *Nancy*), Buddy Clark and Mel Lewis make up a rhythm section worthy of a much more challenging front line. A.M.

Jimmy McPartland Quintet

"Meet The McPartlands"
Rockin' Chair: I Get Along Without You Very Well/Stardust: Georgia On My Mind.
(Top Rank 7 in. EP JKP2037—9s. 3d. plus 3s. P.T.).

Jimmy McPartland seems to be the odd man out here, not so much because the rest of his group (Marian McPartland, Jimmy Raney, Trigger Alpert and Joe Morello) is more "modern" in concept, but because he gives these four Hoagy Carmichael songs a somewhat perfunctory reading. Technically, McPartland appears to be having pitching difficulties in places, and he has lost some of the lovely mellifluous sound he used to possess. For this type of playing either Johnny Windhurst or Bobby Hackett can cut McPartland, although I am in no way trying to detract from Jimmy's earlier work. The rest of the group performs with skill rather than genuine invention. A.M.

Modern Jazz Quartet

"Odds Against Tomorrow"
Skating In Central Park: No Happiness For Slater: Social Call/Cue No. 9: A Cold Wind Is Blowing: Main Theme (Odds Against Tomorrow).
(London 12 in. LP LTZ-T15181—27s. plus 8s. 9d. P.T.).

John Lewis

"Odds Against Tomorrow"
Prelude To Odds Against Tomorrow: A Cold Wind Is Blowing: Five Figure People Crossing Paths: How To Frame Pigeons: Morning Trip To Melton: Looking At The Cap: Johnny Ingram's Possessions: The Carousel Incident: Skating In Central Park: No Happiness For Slater/Main Theme (Odds Against Tomorrow): Games: Social Call: The Impractical Man: Advance On Melton: Waiting Around The River: Distractions: The Cap: Failure: Postlude.
(London 12 in. LP HA-T2220—27s. plus 8s. 9d. P.T.).

Last year John Lewis was commissioned to write the music for the Harry Belafonte-Robert Ryan-Shelley Winters film "Odds Against Tomorrow", a dramatic study of criminal mentalities soured by racial distrust. In line with current practice, the sound-track music has now been released as an LP, while Lewis

has also utilised six of his themes for the Modern Jazz Quartet record. Neither album strikes me as being particularly memorable. Taking the sound-track LP first, we find disconnected snippets which obviously mean something when coupled to the visual aspect of the film; divorced from the screen, however, and heard by someone who has not seen the film, they all seem rather pointless. Milt Jackson tinkles away on vibes and Bill Evans is heard on piano, but the sum total is dreary mediocrity, music from no-man's land. I disagree entirely with Gunther Schuller, quoted on the sleeve as saying, "It is inevitable that some people will question whether this music is really jazz. The best way to answer that is to ask the converse—is it really classical? The answer there, of course, is a decided no". The implication here is that the sound-track music has jazz validity because it is patently not classical. In politics I suppose Schuller would support the two-party system, with no recognition for any standpoint between the extremes.

The MJQ album is better, for the quartet turns some of the themes into vehicles for improvisation. *Skating In Central Park* is played in waltz time and has some fair, if unnecessarily "precious", solo work from Milt Jackson. The MJQ formula, however, has become too mannered for comfort. At the outset I was one of the Quartet's champions, for I saw in it great jazz potential; unfortunately the musical policy has veered away from such material as *Django*, *La Ronde*, etc., and we are left with a style that is lifeless and occasionally very pretentious. Lewis himself seems to be trying to forget his original jazz ties, for his solo playing is now insufferably refined. And why on earth didn't he use his left hand during the major part of his long solo on *Social Call*? A.M.

Jelly Roll Morton's Red Hot Peppers

Sidewalk Blues: Original Jelly Roll Blues/The Pearls: Kansas City Stars.
(R.C.A. 7 in. EP RCX168—9s. 3d. plus 3s. 0d. P.T.).

What can I say about these four masterpieces that has not been said already by almost every writer on jazz, myself included? Because all four performances are so effortlessly produced, I think the best course is to say that each one represents a high-water mark of perfection. This disc should be regarded as a sort of "taster" for the LP (R.C.A. RD27113) from which the tracks have been taken, an LP which I reviewed in June, 1959. If that LP did not exist, then this record would be a "must" for any collection of classic jazz. O.K.

Red Nichols and the Five Pennies

"Dixieland Dinner Dance"
Johnson Rag: My Funny Valentine: Satan Takes A Holiday: Love Walked In: Someone To Watch Over Me: Baby, Won't You Please Come Home/Stop, Look And Listen: September Song: Ballin' The Jack: How Come You Do Me Like You Do?: Ja-Da: What's New?: American Patrol.
(Capitol 12 in. LP Mono T1297—25s. 9d. plus 8s. 4d. P.T.).

Say what you like, I find more to interest me in these tracks—polite Dixieland jazz in the New York idiom—than in nine-tenths of the "genuine" New Orleans and Chicago music put out today. The repertoire is neither aggressively traditional nor hysterically modern, nor are the performances. This music is crisp and clean, however, and that goes a long way towards making up for whatever it may lack in "soul". O.K.

Marty Paich

"Jumpin' At The Woodside"
Jumpin' At The Woodside: Look Around/Ida: Yardbird Suite.
(Top Rank 7 in. EP JKP2050—9s. 3d. plus 3s. P.T.).

Without being in any way significant or world-shaking, the music on this EP does happen to be pleasant and fairly unusual, its instrumentation comprising two trumpets, two valve trombones and rhythm section. I have

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DOWN BEAT AND OFF BEAT



Pee Wee Erwin and the Dixie Strutters DOWN BY THE RIVERSIDE

Walking with the King; Swing low, sweet chariot; When the Saints go marching in; Just a little while to stay here; Lead me on; Down by the riverside; Marching into glory land; Careless love; Ev'rybody needs a helping hand; Lord, Lord you sure been good to me; Give me the good word; Just a closer walk with thee

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LTZK 15190

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SHE ALSO SINGS!

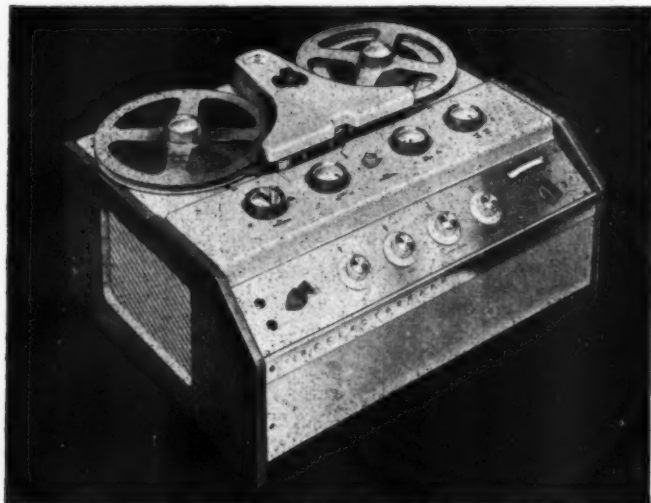
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listed the record under Marty Paich's name, for he wrote the arrangements and played piano on the session; in fact, neither labels nor sleeve indicate who was the leader. There is a happy, uncomplicated quality about the music, made all the more exhilarating by the joyous solo playing of trumpeter Don Fagerquist and the swinging rhythm section of Marty Paich, Buddy Clark and Mel Lewis. Jack Sheldon, Stu Williamson and Bob Enevoldsen also take worthwhile choruses. It would have been far better, as a matter of fact, had Top Rank decided to issue this record in its original LP form, rather than the Herbie Mann-Buddy Collette album reviewed above. Both records, together with further LPs by Terry Gibbs and Eddie Costa, plus an EP by Frank Rosolino, have been taken from the American Interlude catalogue and were made originally for the now-defunct Mode label. A.M.

Django Reinhardt

"The Art of Django"
Mystery Pacific: A Little Love, A Little Kiss: Runnin' Wild: Body And Soul: Hot Lips: Solitude: When Day Is Done/Tears: Rose Room: The Sheik Of Araby: Liebestraum No. 3: Exactly Like You: Miss Annabelle Lee: Ain't Misbehavin'. (H.M.V. 12 in. LP CLP1840—25s. 9d. plus 8s. 4d. P.T.).

Django Reinhardt seems to be experiencing a posthumous boom. Perhaps it has something to do with the current popularity of the guitar. At any rate, the earlier LP which H.M.V. issued (CLP1249), reviewed in THE GRAMOPHONE for July, 1959) appears to have been so successful that it has now been followed by this one. This time the recordings have been drawn from sessions made within a single week—on the 20th, 21st, 26th and 27th of April, 1937. If there are no individual solos to equal Django's wily playing on such tracks as *You're Driving Me Crazy* on that earlier LP, at least most of these performances are astonishingly consistent, fine examples of the virtuosity and inventiveness of this gypsy guitarist. One grows a little weary of the Quintet itself, particularly of the heavy, monotonous rhythm produced by the three guitars and bass, but Reinhardt's own solos are invariably fresh and lyrical. Stephane Grappelly now sounds more repetitive, belonging much more completely to the 1930s and yet offering occasional felicities. *Mystery Pacific*, of course, is an example of what might be called the choo-choo genre, that category of works which includes such illustrious and variegated pieces as Duke Ellington's *Daybreak Express*, Honegger's *Pacific 231*, Meade Lux Lewis's *Honky Tonk Train Blues* and Villalobos's *Little Train Of The Caipira*. Alas, the Quintet's loco never gets up enough steam to compete with those aristocrats of the iron road. The best tracks on the LP are probably *Body And Soul* and *Solitude*, on which Reinhardt takes typically baroque and languishing solos, and the lively *Shrek Of Araby*. C.F.

Howard Rumsey's Lighthouse All-Stars, Vol. 3

Swing Shift: Out Of Somewhere: Mexican Passport: Big Girl: Viva Zapata/Mambo Los Felis: The Song Is You: Jazz Invention: Snap The Whip: Love Letters: Witch Doctor No. 1. (Vogue-Contemporary 12 in. LP LAC12182—27s. 6d. plus 8s. 11d. P.T.).

Eight of these tracks have already been released by Vogue, both as EPs and as a ten-inch LP. Now, however, in common with American practice, further titles have been recorded especially to expand the ten-inch LP to twelve-inch proportions. Perhaps it is significant that these new titles—*Mexican Passport*, *Snap The Whip* and *The Song Is You*, played by Bob Cooper, Bud Shank, Frank Rosolino, Claude Williamson, Rumsey and Stan Levey—are the weakest. The earlier tracks seem to have stood the test of time quite well, and are fairly typical of 1952-1953 vintage West Coast jazz. After becoming familiar in recent years with Jimmy Giuffrè's effete clarinet

style, it comes as something of a shock to hear him booting out hard, driving tenor solos, including the stand-shaking, mock rhythm-and-blues *Big Girl*. In addition, Jimmy's beautifully shaded arrangement of *Love Letters* contains more jazz feeling than a great deal of his later efforts. Maybe I'm becoming a "traditionalist" in my old age, but it seems to me there was more spirit and fun in Californian jazz eight years ago than today. The cult of "respectability", fostered by the pseudo-intellectuals in recent years, seems in danger of squeezing the life out of our music. A.M.

Frank Rosolino Quintet

"The Legend Of Frank Rosolino"
Let's Make It: Fallout/How Long Has This Been Going On: Thou Swell. (Top Rank 7 in. EP JKP2039—9s. 8d. plus 8s. P.T.).

Nothing of great importance happens here, but the music of the quintet is swinging and easy on the ear. I would, anyway, always prefer to hear Frank Rosolino than Jimmy Cleveland (even though both overdo the "anything-you-can-do-I-can-do-faster" attitude), for he is a more consistent performer, with a better trombone tone. His front-line partner is the dependable Richie Kamuca, whose Lester Young-like tenor is a guarantee of quality on a session. The most unusual track is *Thou Swell*, played for the most part in 3/4 time without once sounding stilted. A.M.

Jimmy Rushing

"Rushing Lullabies"
You Can't Run Around: Say You Don't Mean It: Deed I Do: Pink Champagne: Did You Ever: I Cried For You/Three Long Years: I Can't Believe That You're In Love With Me: Good Rockin' Tonight: One Evening: Russian Lullaby. (Philips 12 in. LP BBL7360—27s. plus 8s. 9d. P.T.).

After a long and successful career with the Basic band, a fairly lengthy period of semi-retirement, and a "come-back" on record, Jimmy Rushing seems now to have reached a new artistic peak with his recent LPs and his appearances in this country. This is, in many ways, one of the best Rushing albums now in the catalogue, for not only is the material first-rate but the support is equally invigorating. Sir Charles Thompson is on organ, Ray Bryant at the piano, and Skeeter Best plays bluesy, Tiny Grimes-like guitar, while Gene Ramey and Jo Jones play bass and drums. In addition, Buddy Tate adds masculine but wholly effective obligatos and solo passages to practically every track. In other words, it would be difficult to improve upon such a setting; small wonder, then, that Jimmy performs so well and is in such good voice. For pure blues singing, *Basie's You Can't Run Around* takes some beating, for in this number Jimmy performs with obvious sincerity of purpose and great understanding of the idiom. By contrast, the great good-heartedness and humour of "Mr. Five-By-Five" bursts through on many of the remaining tunes, making the current rash of rock 'n' roll artists sound like inept amateurs. A.M.

Billy Strayhorn's Septet

"Cue For Saxophone"
Cue's Blue Now: Gone With The Wind: Cherry/Watch Your Cue: You Brought A New Kind Of Love To Me: When I Dream Of You: Rose Room. (Felsted 12 in. LP ★Stereo SJA2008, Mono FAJ7008—27s. plus 8s. 9d. P.T.).

Apart from the bassist and drummer (Al Hall and Oliver Jackson respectively), Billy Strayhorn's Septet is virtually an Ellington small group, for the alto saxophonist—listed as "Cue Porter"—is obviously the most renowned and poker-faced member of the Ellington reed section. The remainder of the group consists of Harold Baker, Quentin Jackson, Russell Procope and Billy Strayhorn, and the session was organised by the indefatigable Stanley Dance. The record must, as a matter of fact, be one of the very best that Stanley has produced during his term of duty in the United States. Johnny Hodges—I beg his pardon, "Cue Porter"—

hasn't played so well on record for quite a long time, while Harold Baker, even though he uses some kind of mute on every track, displays a wonderful variety of styles and effects. Urbane and poised though the alto-playing is, I think that I was most impressed by Baker's work. Clark Terry once told me that there was almost a "St. Louis tone", a lyrical sound common to many musicians hailing from that city, among them Miles Davis, Harold Baker and himself. One can believe this when listening to Baker's playing on this LP; often, in fact, it is possible to mistake certain cadences for the work of Terry or Davis. Baker really is a phenomenally good musician, able to swing quite as vivaciously as the more popular Harry Edison and yet possessing much more imagination.

Russell Procope confines himself to the clarinet, playing Bigard-like runs (especially in *Rose Room*), but never with quite the ease that Barney himself negotiated them. Quentin Jackson adds some quaint New Orleans touches to several tracks, often using a rather coarse tone; he is far better with a mute in, particularly when playing in his Tricky Sam manner. Billy Strayhorn is consistently lively and inventive, and the rhythm section as a whole is excellent. *Cue's Blue Now*, *Cherry* and *Watch Your Cue* are the best tracks, while only *Gone With The Wind*, where the alto solo is a little too quivering, a little too sensuous, and some over-pretty moments in *When I Dream Of You*, really cry out for censure. C.F.

Art Tatum—Erroll Garner

"Giants Of The Piano"
Flying Home: Sunny Side Of The Street: I Know That You Know: Dark Eyes: Body And Soul (Art Tatum)/Faster: Trio: Don't Worry About Me: Frankie And Johnny Fantasy: Play Piano Play: Love For Sale (Erroll Garner). (Vogue 12 in. LP LAE12209—27s. 6d. plus 8s. 11d. P.T.).

"Art Tatum No. 2"
I Know That You Know: The Man I Love/How High The Moon: Tatum-Pole Boogie. (Fontana 7 in. EP TPE17236—9s. 8d. plus 8s. P.T.).

Erroll Garner—Jazz Gallery

Play Piano Play: All God's Children Got Rhythm/Robbin's Nest: Groovy Day. (Philips 7 in. EP BBE12354—9s. 3d. plus 8s. P.T.).

I suppose that Tatum and Garner, plus Hines and Bud Powell, constitute the four major jazz pianists of the last three decades. Certainly all four are readily identifiable on record—even though Tatum started out as a Hines devotee—and each has had an influence on the course of keyboard developments. The Vogue LP, taken from the American Roost catalogue incidentally, contains some very fine work by both Art and Erroll, the former being caught at very near his best with his inimitable trio, comprising Slam Stewart on bass and Tiny Grimes on guitar. Made in 1944 for Comet Records, these five tracks are filled, from end to end, with breath-taking figurations, humour, swing, quick-thinking on the part of Grimes and Stewart, and a wealth of melodic invention from Tatum. I doubt if any trio of jazz musicians has ever succeeded in producing such a tightly-integrated style, a style in which all three men seem to function additionally as telepathists. It is reported that just before making its debut this trio rehearsed one number thoroughly, but when the time came for their first appearance in public all three men plunged into a spontaneous improvisation, completely ignored their rehearsed tune, and continued in this carefree vein throughout their subsequent career as a unit. By comparison, even the best performances by Oscar Peterson and his trio seem slightly pedestrian. Tatum's EP is taken from a Gene Norman concert, held in May, 1949 (not March, 1952, as the sleeve states), and consists of four solo performances originally issued in Britain by Vogue some years ago. The overlapping phrases, the exquisite tracery, the ideas which tumble over themselves, all

these things are typical of Tatum's deft manner. And even if *Tatum-Pole Boogie* is a tongue-in-cheek novelty no one can deny the amount of technique necessary to produce such a performance. (In passing, I suppose Philips are aware that they issued *I Know That You Know* and *Tatum-Pole Boogie*, together with two other titles from the same concert, on BBE12136 less than three years ago).

The Garner tracks, on both LP and EP, stem from no less than six different sessions, covering a period of nine years, yet the style remains consistent and unchanged. This is particularly noticeable on the two versions of *Play Piano Play*, the Vogue version dating from 1947, the Philips from 1951. Although more limited than Tatum's in some respects, Garner's playing has tremendous strength of purpose and an unsurpassed sense of swing, the latter, in fact, seeming to make the presence of bass and drums an unnecessary luxury. *Pastel* and *Trio* are two

wholly delightful tracks, made for the Dial label at the same session as Charlie Parker's *Cool Blues*, a particularly rewarding date for all concerned. The late Doc West keeps time on drums, while the great Red Callender—who composed *Pastel*, despite contrary information on Vogue's label and sleeve—strides out in masterful fashion. The remaining titles on the LP come from a later Dial session at which Erroll was unaccompanied; *Frankie And Johnny* has rightly become something of a Garner classic, *Play Piano Play* only a little less so. The EP is a strange mixture so far as sessions are concerned, although the quality of the music remains the same, ranging from the 1951-vintage *Robbin's Nest* and *Play Piano* to the 1956 *All God's Children*. *Groovy Day*, which like *All God's Children* is made available for the first time in this country, is one of those rolling, sweeping performances, full of charm and certain to set your foot tapping. A.M.

chassis is heavy gauge steel with welded corners, painted maroon externally and white internally. A cover plate with removable rubber feet (allowing for bolting down) is fixed with nine small self-tapping screws. The wiring was considerably neater than in the control unit, but some components and wiring under the tag board were not easily accessible. The circuit arrangement resembles the well-known Mullard 20 watt design, but the test results which I obtained are rather better (except at very low frequencies) than those normally achieved and indicate attention to tolerances and quality of output transformer.

Frequency response at 1 watt level, within 1 dB 15-50,000 c/s.

Power frequency response:

c/s	15	20	30	40	60	100-7k	10k	20k
watts	0	13	24	28	30	32	30	19

Signal to noise: 88 dB below 20 watts.

Stability: Slight ringing was visible on a square wave at 1,000 c/s with a resistive load, but oscillation did not occur until 0.1 mfd of capacity was added.

Those readers who require equipment of considerable power should consider this amplifier as one of the best of its type and it should have a long trouble-free life. A pair used with the stereo control unit should never need to be taxed in the largest room even with the less sensitive loudspeakers in favour of late. G.E.H.

TECHNICAL REPORTS

Audiomaster Conway Stereo Control Unit and 25 Watt Power Amplifiers. Price: Control Unit, £28 10s; Power Amplifiers, £30 each. W. & N. Electronics Ltd., 80-82 Uxbridge Road, Ealing, London, W.13.

Maker's Specification: Main amplifier.

Frequency response: Within 0.5 dB 15-30,000 c/s.
Power output: Within 0.5 dB of 20 watts from 15-20,000 c/s.

Distortion: Less than 0.5 % at 20 watts 400 c/s.

Hum and noise: More than 85 dB below 20 watts.

Input: 240 mv for 25 watts output.

Valves: EF86, ECC83, 2XEL34, GZ34.

Control unit.

Eleven position selector giving stereo and mono operation from tape heads (sensitivity 2 mv.), magnetic and crystal pickups (2 mv and 500 mv), microphone (2 mv), radio (500 mv), auxiliary (200 mv). Channel selection and function switch. Switched low pass filter (6 and 9 kc/s). Switched rumble filter (60 and 60 c/s). Volume, balance, phase, bass and treble controls.

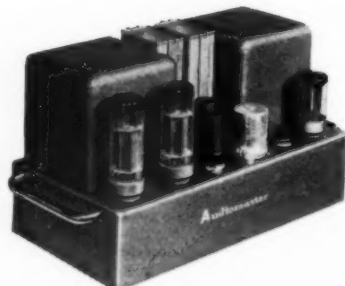
Size: 13 in. x 5 in. x 7 in.

Valves: 2 x EF86, 3 x ECC83.

"Styled and engineered for those who demand the best" reads the leaflet and certainly the appearance of these units is impressive.

The control unit has a thick transparent plastic panel, lettered in gold and finished in black, illuminated from the rear by a battery of panel lamps which indicate the function as well as the input chosen. The cream instrument knobs lend a professional air. The metal work is of aluminium, dyed a rich red and anodised. Internally one is impressed by the layout, by the number of components and their quality and, if the wiring is not the neatest one has seen, it is soundly executed.

Each channel has an EF86 first stage for the high sensitivity inputs, followed by half an ECC83 double triode with switched feedback networks, embodying the necessary equalisation for the pickup and tape compensation, taken from the triode anode back to the EF86 cathode. The lower sensitivity inputs go (after attenuation where necessary) direct to the triode grid. A tape output socket is fed from the triode anode and is followed by the bass and treble tone controls, which are of the passive resistor capacitor variety and lead to the grid of a second triode stage. A channel switch with



three positions (normal and reversed stereo and dual parallel operation) follows the second triode, then balance and volume controls and the last triode stage, a split load phase splitter included to allow the insertion of a phase reversal switch and to provide a suitable impedance to feed the high and low pass filters, which are both of the inductor capacitor type using ferrite cored inductors. The control unit can be used with any power amplifiers requiring 250 mv signal or less and all facilities are available. Thus a second power amplifier can be added later if desired.

On test the unit was found to perform excellently and my only criticisms are that the small knobs permit a large parallax error in setting and that the legend on the rumble filter in my model was incorrect, the 60 and 90 cycle positions being reversed. As the maker's specification is not extensive, my measurements are given in full.

Frequency response, radio or auxiliary inputs, controls at level, filters out. ± 1 dB 20-20,000 c/s: mic input ± 2 dB 20-20,000 c/s. Range of the treble control: +18 to -20 dB at 10,000 c/s. Range of the bass control: +18 to -14 dB at 50 c/s. Treble filter, fixed slope of approximately 24 dB per octave at 6 and 9 kc/s. Bass filter approximately 12 dB per octave at 60 and 90 c/s. Balance control: ± 6 dB on each channel. Playback equalisation on magnetic pickup input within 2 dB of standard curve. Crosstalk in least favourable switch position 33 dB. Signal to noise ratio in least favourable switch positions 58 dB.

The power amplifier is dominated by the large shrouded mains and output transformers, in this case by Partridge, although I understand some units utilise other makes of equal quality. Paper block reservoir and smoothing capacitors are used and all components are top grade. The

H.M.V. Tape Recorder, Model DSRI.

Price: £50. The Gramophone Company Ltd., Hayes, Middlesex.

Maker's Specification:

Mains Supply: 200-250 volts, 50 cycles, A.C. only.

Consumption: Max. 95 watts in record position.

Tape Speeds: $\frac{7\frac{1}{2}}$ and $3\frac{3}{4}$ in. per second.

Playing Time: 1 hr. at $7\frac{1}{2}$ in./sec. and 2 hr. at $3\frac{3}{4}$ in./sec. for 1,200 ft. reel.

Rewind Time: 50 seconds.

Frequency Response: At $7\frac{1}{2}$ in. per second: 50-10,000 c/s ± 3 dB, 40-12,000 c/s ± 5 dB (measured with input to Radio/Gram. socket).

Bias Frequency: 65 kc/s approx.

Input Sensitivity: 10 mV across 500k ohms.

Outputs: Quality output, C.C.I.R. corrected to feed external amplifier. 100 mV across 200k ohms.

External loudspeaker jack which, when in use, mutes internal loudspeaker. Output to match 3-5 ohms.

Straight amplifier facilities.

Internal Loudspeaker: High flux elliptical, 7 in. by 4 in.

Valves: 12AX7 (two), EL84, ECL82, EM84, two diodes, C3B, bridge rectifier.

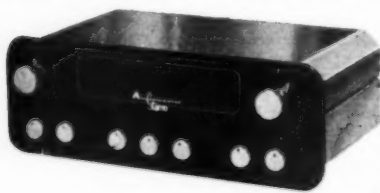
Woe and Flutter: 0.3%.

Signal/Noise Ratio: -45 dB.

Size: Height $7\frac{1}{2}$ in., width $15\frac{1}{2}$ in., depth $14\frac{1}{2}$ in., including lid.

Weight: 33 lbs.

The DSRI is a domestic twin-track two-speed tape recorder with many facilities not usually found on recorders in this price range.



Britain's Best Hi-Fi Equipment...

LEAK Amplifiers are the choice of professional engineers such as the B.B.C. (over 500 delivered), the South African Broadcasting Corporation (600), ITV and many other Commonwealth and Overseas broadcasting and TV systems, who use them for transmitting and/or monitoring the broadcasts to which you listen. Also, many of the gramophone records to which you listen are cut via LEAK Amplifiers.

The "Point-One Stereo" pre-amplifier is designed so that it can be used with any Leak monaural power amplifier or a combination of any two Leak monaural power amplifiers additionally to its more normal use with the "Stereo 20" or "Stereo 50".

Extract from Test Report by J. C. G. Gilbert reprinted from the *Music Trades Review*, also reprinted in our advertisement in the October issue of this magazine. The full two-page Test Report and an illustrated brochure on the amplifiers will be sent you on request.

"The 'Point-One Stereo' pre-amplifier is probably the most comprehensive unit in existence covering every requirement for stereo tape, disc and radio plus monaural amplification for any form of input signal . . . It is difficult to think of any additional requirement that one would ever wish. The equipment performs with the highest performance always associated with the tradition of Leak equipment. It is a fine example of design and construction, and the pre-amplifier can be used with any other Leak main amplifiers. How the pre-amplifier can be sold for as little as £21 can be answered only by Harold Leak . . . *

"Summing up, therefore, one can highly recommend the Leak stereo system for use with any current monaural or stereo input whether it be from pickup, tape, radio or microphone."

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- TL/12 PLUS POWER AMPLIFIER
- SOUTHDOWN CABINET

Total £55:13s.



Stereo

- POINT-ONE STEREO PRE-AMPLIFIER
- STEREO 20 POWER AMPLIFIER
- SOUTHDOWN CABINET

Total £72:9s.



TL/12 Plus Amplifier 18 gns.



Point-One Stereo Pre-amplifier £21



Stereo 20 Amplifier 29 gns.

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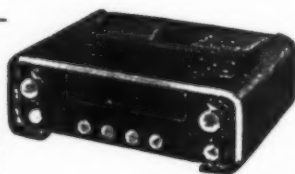
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STEREO HANDBOOK

by G.A. Briggs

Technical Editor: R. E. Cooke, B.Sc. (Eng.)
PRICE 10s 6d (11s 6d post paid)

Published on the 15th December 1959, nearly 7,000 copies had been sold and despatched by the middle of February 1960

Here are a few reactions . . .

Siedles Cineradio, Colombo.
Mr. Briggs has excelled himself in discussing this subject, and has done a great service to all interested in stereo. His lucid explanations of many controversial points have greatly interested our technical staff.

Gramophone Record Review

At 10s. 6d. this is most emphatically a book to buy. At twice this price it would still have been a bargain.

The Gramophone

I have not enjoyed reading any book or magazine about stereo so much as this. It is indeed a challenge and therefore a "must". P.W.

N.I. Seeger, Guiseley, Yorkshire.
I found the Stereo Handbook extremely interesting, and read the whole lot at one sitting.

Other Books by G. A. Briggs still available:

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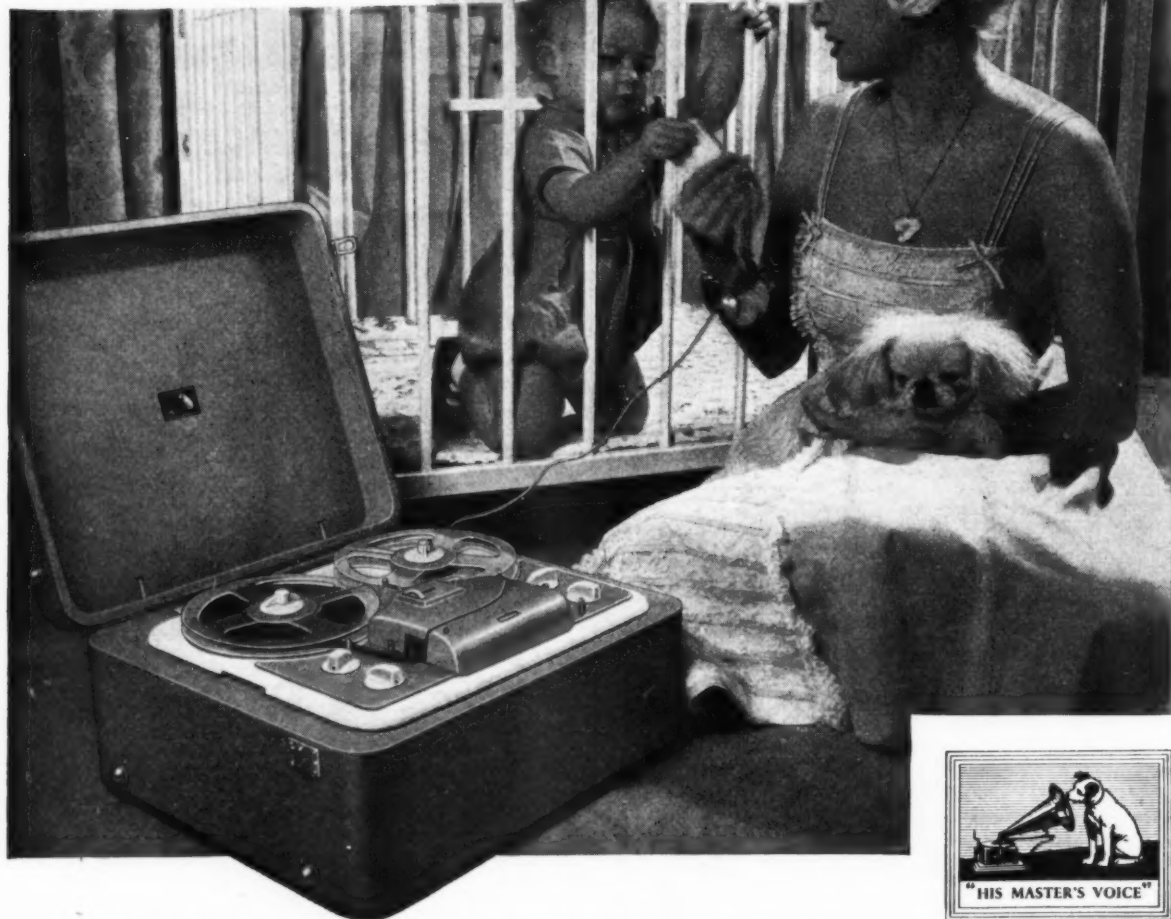
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The deck will take 7 in. spools, thus allowing the user to play pre-recorded tapes (I should have been surprised if The Gramophone Company had not allowed for this!). Continuous monitoring of the tape is possible because of the provision of separate record/playback amplifiers and a separate playback head, and "straight through" amplifier facilities are provided so that the machine can be used as a gramophone amplifier or used with a radio tuner.

The exterior cover of the deck consists of two plastic mouldings in grey and white with four controls. On the left hand side are situated record level and fast wind (both directions) and, on the right, on-off volume control and selector switch, giving the functions of stop, record and replay. This selector switch has a pause control in both record and replay positions. Before commencing recording the level can be set as indicated on the magic eye record indicator, while on replay the pause gives instantaneous stop/start for editing purposes. A digital type counter, speed change lever and record locking lever complete the controls, with the exception of a tone control, which is placed at the rear, together with the input and output sockets. There are four sockets in all, labelled—Mic., Radio/Gram., Amp., and Ex. L.S. Mic. and Radio/Gram. are inputs to the recorder for a high impedance microphone (a crystal microphone is supplied) and tuner unit or gramophone pickup, the latter of course requiring compensation before recording is attempted. The socket marked Amp. is a high impedance outlet for connecting the playback signal to an external amplifier and can also be used as an input socket for radio tuner or pickup when it is desired to use the recorder as an amplifier only. When an extension loudspeaker is plugged into the Ex. L.S. socket the internal loudspeaker is muted.

The frequency response for record/playback, obtained by injecting a signal into the Radio/Gram. socket, was as follows:

7½ in. per second									
c/s	40	60	110	200	500	1K	2K		
dB	0	-1	-2.5	-1	-5	0	+2.5		
c/s	4K	6K	8K	10K	12K	14K	16K		
dB	+4	+5	+6.5	+5	0	-6	-10		

3½ in. per second									
c/s	40	60	110	200	500	1K	2K		
dB	-10	-5	-2	+5	+5	0	-1		
c/s	4K	6K	8K	10K					
dB	-2	-3	-3	-6					

The signal to noise ratio, unweighted, measured 45 dB.

I found operation to be extremely simple and the quality of recordings made from a V.H.F. tuner was the equivalent of results obtained from a good record player. An external loudspeaker of larger dimensions naturally produced an improvement and demonstrated the recorder's full capabilities. One is aware of the limitations in frequency response at the slower speed of 3½ in. per second, although this speed is entirely adequate for speech or recording from A.M. radio. I am pleased to know that so many facilities combined with good performance can be incorporated in a tape recorder selling at £50, including microphone, especially when it is of British manufacture. P.G.T.

Mackie Delta Parallel Tracking Arm.

Price: 14 gns. including P.T. Sole Agents: The Long Playing Record Library Ltd., Squires Gate Station Approach, Blackpool.

The problems involved in designing carrying arms for pickup cartridges has been dealt with on a number of occasions by my colleague Percy Wilson. The subject is so important that he devoted a whole chapter to it in his book, *The Gramophone Handbook*. All the conventional types of carrying arms describe a curved path in travelling across a record, but by careful design the tracking error can be kept to less than two degrees. During the recording process the



recording cutter is always kept at right-angles relative to the groove, and ideally the reproducing cartridge should follow the same path.

Many attempts have been made in the past to market a parallel tracking arm, and I will remember one designed by Will Day who made so many contributions to the cinema. In the early days of talking films, 16-in. gramophone records were used for the sound track. The record revolved at 33½ r.p.m. with the start at the centre of the record, and the end of the recording at the outer grooves. This was essential, due to the crude pickups then in use and the rapid wear by the record of the steel needle. By reversing the conventional method of recording the frequency response of the system remained reasonably constant over the record.

With modern LP recordings using fine grooves and a 0.001-in. radius stylus it is essential that the tracking error should be kept to an absolute minimum in order to reduce tracing distortion. The designer of the Mackie Parallel Tracking Arm has gone a long way to achieve this. The earlier models used a tubular structure that carried the cartridge across the record in a straight line. The latest model is termed the Mackie Delta because of the outline of its shape, and appears to be more rigid in construction than its predecessor. The square section rear mounting pillar is adjustable in height with sufficient range to cover all types of turntables. The mounting plate is also adjustable and can be rotated through about 15° to ensure accurate parallel tracking. Mounted on a hinged joint at the top of the pillar is a triangular support the apex of which is limited in downward travel by a mechanical stop. Across the base of the triangle is a highly polished piece of brass angle. Running in this trough are two ¼-in. steel balls. Above the balls is a further polished but inverted angle to which is also attached a slender arm carrying a balsa-wood housing for the cartridge. The mass of the housing and cartridge can be counterbalanced down to zero by an adjustable rear counterbalance sliding weight.

Mounted above the rolling carriage is a further piece of angle that serves the purpose of keeping the rolling carriage in location and it also carries a rule calibrated in centimetres and millimetres, zero being at the centre of the record. The maximum travel of the carriage is limited by stops to 4.7 in. which is a greater distance than the outer to inner grooves on a 12-in. record. At the outer extremity of the carriage mounting is a lever that enables one to lower or raise the cartridge in relation to the record. The whole unit is neatly finished in cream and red with the brass parts lacquered. A spirit level is built into the arm to check the transverse level of the arm and its parallelism with the record.

The arm was used in conjunction with a Garrard 301 transcription turntable and the mounting is simplicity itself. The only requirement is that the stylus should travel through to the centre of the turntable spindle. Then the back pillar is screwed to the motor board and adjusted in height until the "Delta", in its playing position against the pillar stop, is truly parallel with the record.

Under the condition of being balanced to zero the side pressure required to traverse the carriage across a record was measured to be 0.4 gram. This was later reduced to 0.3 gram after considerable experimenting with the levelling of the "Delta". Although a spirit level is provided it is not sensitive enough to determine the vertical plane of the rear pillar.

Although records and the turntable should be perfectly flat, in practice there is often a slight vertical movement and hence the carrying arm should have the least possible friction in its vertical bearings. This is of particular importance with stereo records, for if the bearings are slightly stiff, vertical movement of the record has the same effect as vertical modulation of the grooves at a very low frequency. As the carriage of the Mackie Delta Tracking Arm is carried on two angle sections above and below the steel balls there are eight points of contact and the balls perform a rotary action for vertical movement of the cartridge. The effort required to move the arm vertically when it is balanced to zero is slightly higher therefore than a conventional arm with either one or two bearing surfaces.

Provided the tracks are kept free from dust—and they are easy to clean with chemical alcohol—the vertical and side movements are comparable with the majority of pickup arms designed for LP records. The arm has the great advantage of dead parallel tracking and due to the small space it requires will often be the only arm that will fit into small cabinets. There is no overhang beyond the back pillar, and provided that the turntable unit and the arm are set up with care to be dead level, it should make its contribution to a reduction in record wear. J.G.

Leak Trough-Line II FM Tuner. Price: £33 15s. H. J. Leak & Co. Ltd., Brunel Road, Westway Factory Estate, London, W.3.

Maker's Specification:

Tuning Band: 88-108 Mc/s.
Aerial Input: 70-ohm coaxial or 300-ohm balanced.
Oscillator: Concentric Line.
I.F.: 12.5 Mc/s.
Discriminator: Foster Seely with A.F.C.
Values and Circuits: ECC84 (Cascode R.F.), ECC85 (½ as Mixer, ½ as A.F.C. Control), ECF80 (Oscillator and 1st I.F.), ECF80 (2nd I.F. and limiter), ECF80 3rd I.F. and Cathode follower, EM84 (Magic Eye), OA79 (2 Germanium Diodes in Demodulator) and E280 (Rectifier).
Sensitivity: 2 µV at aerial for full limiting.
Drift: 3 kc/s max. with A.F.C. in, 15 kc/s with A.F.C. out.
Controls: Tune and Volume (with on/off), A.F.C. Lock, Local/distance.
Power Required: 200-250 v. A.C. or alternative model, 110-124 v. Consumption, 45 watts.
Dimensions: 10½ in. by 7½ in. by 3½ in. deep with panel 11½ in. by 4½ in.
Weight: 11 lb.
Finish: Metal-work—Plated and with scratch-proof Gold-Brown enamel.
Panel— Transparent Diakon finished in Brown and Gold.

It is always of particular interest to a reviewer when a design team approach a particular problem unbiased by conventional designs. Such is the case with the latest Leak "Trough-Line II" FM Tuner. The original tuner was unconventional in so far as it used a coaxial tuned circuit for the local oscillator, but in the intervening years research has continued and other sensible though unorthodox features have been introduced.

The aerial input is designed to accept either a 70-ohm coaxial feeder, which is common in Britain, or a 300-ohm balanced feeder, which is the more usual type used in the U.S.A. The



concentric-line-tuned oscillator (which gives the trademark of the tuner as the "Trough-Line") consists of a silver-plated tube closed at one end. Running concentrically through the tube is the "live" conductor, suitably tapped, so that when used in conjunction with a triode valve it acts as a very stable oscillator. Such an arrangement is considerably more costly to produce than a tuned circuit using an inductance of a few turns, but for the production of the highest stability with a constant oscillator frequency voltage output, the coaxial system has everything in its favour.

The I.F. frequency of 12.5 Mc/s is unconventional, the B.R.E.M.A. standard being 10.7 Mc/s. It is claimed that the higher frequency avoids or reduces interference of the second harmonic of the oscillator frequency with the Band III T.V. channel. Direct from the demodulator the audio signal is taken to an output socket labelled "multiplex". This will only be used when some form of stereo broadcasting is introduced.

The external appearance of the Tuner follows the general design of the current Leak amplifier equipment, and the front panel matches recent Leak pre-amplifiers.

The components are mounted on a flat plate that is positioned by lugs in the sides of the outer screening housing. The top and bottom panels are removable and are perforated for ventilation.

Everyone is familiar with the neat and uncluttered wiring in Leak amplifiers, but in the Trough-Line Mark II Tuner, due to the fact that part of the circuit operates around 100 Mc/s and the remainder at 12.5 Mc/s, it is necessary to adopt point-to-point wiring, using the shortest possible route.

It was noted, however, that two large fixed capacitors were only suspended by their leads, and these might fracture under severe conditions of vibration (e.g. in transit). Current production models will strap these capacitors to the main chassis.

Performance

In view of the comprehensive and ambitious design, it was thought desirable to give the Tuner a thorough laboratory test involving a number of specialised measuring instruments and a large number of measurements were taken, spread over several weeks. It came through with flying colours, as the following summary will show.

Accuracy of frequency scale: Closer than 1%.
Sensitivity: Varying from 2.5 μ v at 88 Mc/s to 5 μ v at 100 Mc/s and 4 microvolts at 108 Mc/s.
Output/Input Sensitivity: Output signal increased from 0.7 v. for input signal of 5 μ v to 1.32 v. for input signal of 100 μ v.
Audio Frequency Range: (Allowing for pre-emphasis in B.B.C. FM transmissions) within 1 db from 20 c/s to 20 kc/s.
Maximum Deviation: With a deviation of 75 kc/s which corresponds to the maximum modulation of the transmitter, the harmonic distortion from the tuner was less than the lowest reading on a Marconi Instruments Distortion meter.

Listening Tests

For the listening tests the Tuner was connected to a Leak Point-One stereo pre-amplifier with its matching power amplifier. An external Wolsey FM aerial using one dipole and reflector fed the signal to the tuner. A Tannoy G. R. Fountain Autograph enclosure loudspeaker was used to complete the chain. The correct procedure in tuning a station is to switch the A.F.C. control to the "off" position, adjust the tuning control so that the vertical bars of the Magic-Eye indicator show the least gap. Even after several hours of operation the tuning did not drift on the visual tuning. However there is a very slight drift in the first few minutes

amounting to about 15 Kc/s. When the A.F.C. switch is placed in the "on" position the automatic correction circuit comes into operation and the frequency is held to within 3 Kc/s. This is a remarkably high order of frequency stability and completely overcomes the bugbear of retuning the set after a few minutes of operation.

When the station is accurately tuned the background noise is virtually nil and hum no greater than that of the audio frequency amplifier alone. The sensitivity of the tuner is very high and in Surrey it was possible to listen with enjoyment to several B.B.C. transmitters in the West of England. Therefore the tuner should operate easily in what are called fringe areas provided a good aerial is used. In the London area an indoor aerial is quite adequate, provided the set is not used in a steel-framed building. The sensitivity switch in its "local" position demands an input signal in the order of 600 μ v. which is a practical figure in high

signal level areas. The minimum signal required to operate the Magic Eye indicator was measured to be 15 μ v. and that 400 μ v. was necessary to fully close the vertical bars for fine separation.

The Leak "Trough-Line II" tuner is a fine piece of engineering and fully stands up to the high order of quality consistently achieved by other Leak products. Its technical specification is fully met, and although its cost might seem high, I do not expect it will be superseded for many years to come. On a good transmission the realism of the signal is exceptional even if at present it can only be used for mono transmissions. Certainly when stereophonic transmissions arrive, using a single transmitter, the Leak tuner will come very high on the list of every searcher after the finest quality of reproduction. Until that happy day arrives I will be very content with its present excellent performance. J.G.

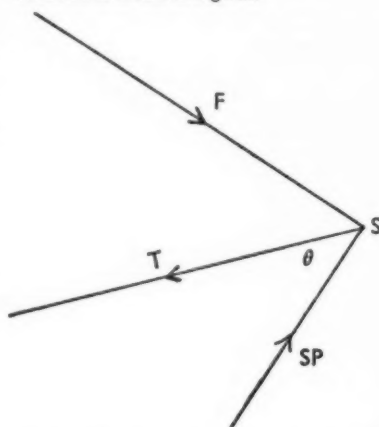
FORMULAE FOR TRACKING ERROR

(continued from page 560, April 1960)

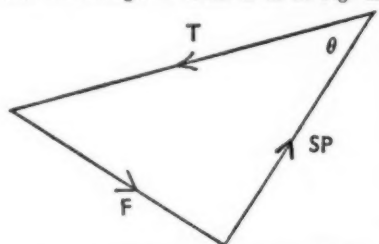
By PERCY WILSON, M.A.

Conditions for Minimum Side Pressure

If the stylus were playing on a blank disc the forces acting on it in the plane of the disc would be as shown in Fig. 2A.



and the triangle of forces is as in Fig. 2B.



Here F is the friction of the disc on the stylus and is therefore at right angles to the radius OS . T is the effective resistance of the arm to elongation. By themselves these two forces will tend to push the stylus inwards. For stability, a force SP will be needed tending to push the stylus away from the spindle and of value

$$SP = F \cot \theta = F \tan (\alpha + \epsilon)$$

This must be provided by a side pressure from the inner wall of the groove or by other

means. Some writers, British and American, have tripped up on this. Please note also that since the stylus is not itself whirling there is no centrifugal force on it. Writers have tripped up on this also.

The factor $\tan (\alpha + \epsilon)$ shows that from the point of view of side pressure it would be an advantage to keep the offset angle α (and therefore the linear offset ϵ) as small as other conditions will allow. This means that a long arm is to be preferred to a short one and that a formula which involves a smaller offset (and overlap) is to be preferred to one involving larger values. Hence my remark above that it is worth while to minimise the value of ϵ/r rather than the value of ϵ .

If we may assume, as one usually does, that the friction is equal to the normal force (i.e. the playing weight) multiplied by a constant representing the coefficient of friction between stylus and record (and of value depending on the materials used both for stylus and record and on their state of polish), one can deduce an approximate value for the force required to push the stylus outwards. One can then assume that this bears a close relation to the side pressure which the inner wall of an unmodulated groove would exert on the stylus so as to maintain equilibrium.

In the past (in fact as far back as 1925) I have suggested that to balance out side pressure one should arrange things so that the stylus will stay put on a revolving blank disc at whatever radius it is put down. Some of my correspondents, however, have now objected that the normal pressure on each wall of an unmodulated groove would not be the same as the normal pressure on a blank disc. One correspondent claims that the side pressure will be twice as much in the groove as on the disc; another says that it will be $\sqrt{2}$ times as much or 40% greater.

In both cases, the assumption has been made that the coefficient of friction remains the same. But since we are operating as a rule in such conditions that the stylus begins to deform the surface of the record material (i.e. with a playing weight greater than 2 grams) this assumption of constancy of the coefficient of friction is quite unwarranted. Academic considerations leave us completely in the dark. We must therefore go back to experiment and observation to furnish a clue.

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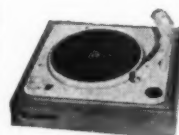
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and then watches the output from an actual record groove on an oscilloscope, the waveform cleans up—or as one vulgarly puts it, some whiskers are removed. My own conclusion has been that such blank disc balancing just about gives optimum conditions. Mr. H. J. F. Crabbe, who repeated the test a little while ago, informed me that his observations tended to show that the side pressure in an unmodulated groove would be *slightly less* than that on a blank disk. But I gather that he used rather larger playing weights than I had done, and it is clear that as we come closer to playing weights which do not deform the record material so we shall come closer to, and perhaps even go beyond, the conditions of my observations.

For the present, therefore, I am quite content to let the balancing from a blank disc determine my playing conditions. Certainly it gets so close to the optimum that an automatic control which I have devised to operate from a unipivot will take up residual stress. But that is another story.

I conclude this note with two quotations which show how easily one can be led astray

in this business of tracking and side thrust. One comes from a British magazine (Nov. 1959) under advice to a correspondent and the other from a review in an American magazine (Feb. 1960).

1. "It is sometimes suggested that a slight tilt away from the pickup will counteract the forces tending to throw the pickup outwards. . . ." (An accompanying diagram suggests that the turntable should be tilted so as to give the stylus a bias towards the spindle.)
2. "The slight lateral force exerted on the stylus by the outer groove wall during playing is sufficient to displace the stylus slightly in such a direction as to reduce the tracking error. We cannot measure how much displacement actually occurs, but would not be surprised to find it amounting to 2 or 3 degrees, which would make the tracking error zero over most of the record surface."

Both, of course, are quite wrong in their assumption that the forces tend to throw the pickup outwards. P.W.

One other unusual loudspeaker of the column type is made by Clevox. The rectangular column is rather slimmer than British counterparts and above the horizontal loudspeaker is an elaborate reflector. This consists of a slab of hardwood the width of the column at its base and gently tapering to about 6 inches at the top. The reflector is mounted at about 50 degrees and has some 40 hemispherical holes bored into the surface facing the diaphragm. I spent a considerable time listening to the model but completely failed to appreciate the value of the expensive form of reflector.

One of the highlights of the exhibition was a working collection of old musical instruments operated by mechanical means. From delicate musical boxes to a fair ground piano, and from an early Pathé phonograph with cylindrical Amberol records to a most astonishing box that contained various ways of producing off-stage sounds for the Paris Opéra. If one learned little from the equipment and the demonstrations, one learned a great amount about the way to run an exhibition with efficiency, courtesy and comfort.

JOHN GILBERT.

THE PARIS AUDIO FAIR—1960

Twice during the past month I have visited Paris to see the developments made in the French component industry and later in "Haute Fidélité et Stéréophonie". At the former exhibition there were some interesting developments in loudspeaker units of a type unknown in the British Isles. The most interesting consisted of a nest of four or six moving coil units mounted on a heavy cast aluminium housing. Each moving coil unit used a massive permanent magnet of a size comparable with those seen on 10-watt units in England. The voice coil had a diameter of about one inch and was wound on a gapped aluminium former. A small rear centring device is used giving about a quarter inch movement. The diaphragm is made from stiffened cambric material and is only about 4 inches in diameter and flat except for a series of concentric circular depressions. The edge of the diaphragm is free from direct attachment to the outer frame. The cast frame has a "U" channel around its inner diameter and the edge of the diaphragm operates in the channel thus giving a degree of air loading.

From this brief description it will be seen that when six units are used the total surface area of the diaphragms approximates that of a single 10-inch unit. Due to the light mass of each diaphragm assembly the overall efficiency is higher than one would find in a 10-inch unit, but the cost is about three times greater. Conditions for demonstration were poor, but I hope to acquire one of the units and undertake some measurements soon.

The "High-fidelity and Stereophonic Equipment" exhibition was most efficiently organised by M. Fichot at the Palais d'Orsay, which is a fine hotel with several floors of large rooms, lounges and a concert hall, all in the finest French traditional style. The object of the exhibition was to initiate the French population into the mysteries of high quality sound reproduction from radio, tape and disc. Aided by the French Broadcasting Authority there was a continuous series of concerts, with solo artists and choirs, lectures and demonstrations. One outstanding contribution to the success of the exhibition was the catalogue which defines in strict terms the minimum performance of all component parts of the reproduction chain. Unless each item reached this standard it was excluded from the exhibition—a policy we

could copy with advantage in this country.

With the slight relaxation on imports into France I expected to see some British products but was rather astonished to find that about 70 per cent of the items were British with a sprinkling from the U.S.A., Switzerland, Germany and little from France itself. It is fairly obvious that in this respect the French nation are still in their infancy, for some of the demonstrations of wholly French equipment reminded me of our best of some 10 years ago. Further, even the best French amplifiers are poor in design and workmanship and can only be compared with the medium price range in Britain. The distribution of British equipment appears to be in the hands of three or four French houses, but by the time various duties are paid the cost to the customer is some three to four times the cost in Britain.

There was little new British equipment on demonstration as most manufacturers will not release their new apparatus until the London Audio Fair. In fact the only major new item was the Lowther Acousta-Twin stereo loudspeaker which will be seen for the first time in this country at the Audio Fair. This loudspeaker is a completely new approach to the stereo problem and the two channels are housed in one cabinet using a pair of Lowther PM6 units. Demonstrated in the room of M. Léon of Innovation, a well-known store in the Champs-Élysées, it was crowded between other loudspeakers and one could not appreciate its obvious merits.

One French company—Filsen Epsilon—has made a complete breakthrough from conventional loudspeaker design. The loudspeaker unit used is a Philips dual cone model which is housed in a plaster sphere. The sphere has internal cavities and acts as a form of reflex cabinet. The unit is mounted so that the diaphragm is approximately parallel with the floor and above it are various forms of reflectors: some models have concave and others convex reflectors. It is claimed that by using this broad design principle the higher frequencies are radiated away from adjacent walls which can cause interference patterns. The spheres vary in size from about two to four feet in diameter, and it is of interest that this form of loudspeaker appears to be used exclusively by the French Broadcasting Authority in their studios and monitoring rooms.

TECHNICAL TALK

A Visit to Ferrograph

After the Blackpool Conference I took advantage of being in the north to cross over to South Shields and visit the Ferrograph works. And very glad I am that I did so. For I saw many things that explained to me why the Ferrograph has remained consistently in the front rank of domestic tape recorders throughout the world.

I took back with me the recorder which has given us good service since 1954; we have in the meantime added a few small modifications, such as the temporary stop but, by and large, the instrument is the same now as it was then. We have in fact had no trouble with it in these six years other than the failure of a rectifier valve—and that occurred within the first month and could hardly be placed to the debit of the recorder itself.

So the first part of the factory I went into was the Service Room. To my surprise (yes, I admit to surprise), it was quite small. There were only a few instruments in hand for servicing, one or two of them being ancient models in wooden cases at least 10 years old; and the staff required to service them was just a few people—experts, of course, since diagnosis is apt to be an expert business. I could not help but think that this small affair was the finest testimony any firm could have to the reliability of its products; and certainly my own experience bears out this conclusion to the full. So far, I suppose, something like a dozen Ferrographs have passed through my hands, or those of colleagues and friends of mine, many of them now being six or seven years old, and not one has given appreciable trouble in use. The one I took back on this occasion had one or two small adjustments made to it, such as the replacement of the speed change mechanism, and capstan wheel, and then functioned quite as well as when it was new. One of my colleagues once remarked that the Ferrograph was "built like a battleship", by which, of course, he meant that it would stand any amount of rough handling. (Not that I approve of such treatment, though it is sometimes inevitable!) But battleships are apt to become obsolete rather quickly, these days, whereas the Ferrograph doesn't.

I went through the rest of the factory rather quickly, noting, however, that every part in the recorder, other than the case and the valves, is made by the firm itself: tape heads, motors, spools, capstan, amplifiers, transformers, even

the knobs, in fact, the lot! Perhaps that accounts for the consistency, for it was clear that multiple checks were made on the components, as well as on the assembly of each instrument.

Most of my time I spent in the research department, noting how thoroughly the various developments in this country, on the continent and in America were being watched. It became clear that any worth while improvements that may come along will be considered for inclusion in the Ferrograph range; and it is perhaps significant, and a testimony to the foresight of the original models, that none of the improvements that have come along so far have necessitated any substantial, much less fundamental, change in design.

In this connection, I was interested to see the response to a Questionnaire that is being sent out to Ferrograph users. Surprisingly, the majority do not want stereo and do not want to use thin tape; the standard type (with the 8½ in. spools which all models of the Ferrograph will take) is generally regarded as adequate.

PERCY WILSON.

TWO CONFERENCES

The Blackpool LP Conference

This was without doubt the most successful, the most interesting and the most comfortable Conference I have ever attended; and I have attended many relating both to Sound Reproduction and to other interests. Not only is the Norbreck Hydro ideally suited to the purpose, being large and massive, but it was never overcrowded; and it was reasonably warm without ever being in the least oppressive.

Kathleen and Ivan March were ideal hosts, always on hand but never assertive. And they had provided for us a most sumptuous programme both of live music and of the canned variety. Last but not least, for many of us, they had persuaded Arthur Haddy, Chief Recording Engineer of Decca, to come along and talk to us of the development of recording—first, LP and stereo—since the beginning of the war, and he even lifted the curtain just a little to assure us that there are more good things to come.

I shall be telling more of this story in a somewhat wider setting next month, when we celebrate the tenth anniversary of the LP record. All I will say now is that it was clear from what Mr. Haddy said that the remaining major problem in the playing of disc records—tracing distortion—will soon be a thing of the past. Full frequency range recording, breadth and perspective in stereo, and now the conquering of the distortion monster, what an achievement!

The only other technical feature was the Forum, or Brains Trust, in which Donald Aldous, Stanley Kelly, Ralph West and I took part. We had a multitude of interesting questions to answer; and perhaps, strangely enough, we were mostly in full agreement. On one question, however, there was some divergence of opinion: whether the quality of reproduction from tape (at 7½ i.p.s.) is superior to that from disc (L.P.). But the divergence really only amounted to a difference of emphasis of the respective advantages and disadvantages of the two media. At least, all were quite sure that tape would not supersede disc in the next decade.

Another interesting question that arose, and to which no certain answer could be given, was the reason for pre-echo. In pre-war days we all thought that the cause was a bodily shifting of the wall between two grooves during the cutting of the wax. But that cause no longer exists, now that the cutting is of lacquer-coated discs by a heated stylus. Print-through on the original

tape recording is usually blamed in these days, but recording companies do not use thin tape, and that is clearly not the explanation in many cases. Arthur Haddy gave the clue in his talk, when he told us of his investigation of a very puzzling case, only to find in the end that a freak record stamper was responsible: something queer had happened in the electrolytic deposition in the making of the stamper. In that case other stampers might be free from the defect, and the result would be that some pressings would show pre-echo and some not.

All the other lectures, too, were thoroughly enjoyed. Donald Aldous had started off with an amusing demonstration of curious records (not so curious or entertaining as his effort last year, though) and was followed by John Ridley, who described, and illustrated, the coming of Sidney Frey and his "Audio Fidelity" Company into the recording world: a most colourful story told with consummate showmanship. We all enjoyed it immensely. Edward Greenfield had a much more austere subject in the "Art of William Kempff", and he, too, had an appreciative audience. For me, however, the lecture given by our Denis Stevens, illustrated by really exquisite colour films as well as by gramophone records, on "A short history of music without tears", was one of the highlights of the Conference. I never imagined that the story of mediaeval music could be so interesting—nor would it have been, for me, if the colour films of ancient manuscripts, illuminated scrolls and the like had been omitted.

During the intervals the visitors were also able to visit demonstrations of records and reproducers by various companies—Audio Fidelity, Avantic, B.T.H., Decca, D.G.G., H.M.V., Jupiter Recordings and Rogers.

It was here that the final version of the "Decola" made its bow and received quite an acclaim, though it must have been evident to all that the small ballroom in which it was being played was larger and barer than the domestic conditions for which the instrument has been designed. Incidentally, the Decca recording of *Aida* was greeted with well-merited and spontaneous applause.

Another performance also stands out in my memory—the D.G.G. stereo recording of Dvořák's *Requiem Mass* played on Avantic equipment. I hadn't heard these records before and fell in love with them at once: in a work such as this good stereo works wonders, and this is really good stereo. P.W.

Hoddesdon Conference

The annual conference of the National Federation of Gramophone Societies was held at High Leigh, Hoddesdon, Herts, from April 1st to 3rd. There was a large attendance. The opening session on "Mono and Stereo Reproduction" was in the able hands of Mr. G. A. Briggs, who, among other things, presented a Chopin *Nocturne*, phrase by phrase, first live and then recorded, so that only the keenest listeners knew which was which. Later in the same programme a three-channel tape demonstration revealed some surprisingly faithful tone quality.

On Saturday the conference heard the new Lowther Acousta-Twin enclosure tested with recordings of various types and styles, some of which were outstanding. In the afternoon, Mr. John Lade of the B.B.C. gave a lecture-recital of early music entitled "Hi Fi before 1750", which was much enjoyed. In the evening an innovation in the form of a live Cello and Piano Recital by Miss Antonia Butler and Mr. Norman Greenwood (the main item of which was the Brahms E minor Sonata) was such a success that the organisers feel that a similar experiment must be tried at the next conference.

Sunday began with the humorous "In the Groove—Out of the Rut" entertainment by

Mr. Donald Aidous: it was a miscellaneous succession of curious and rare tidbits that raised many a hearty laugh. It was followed by a more serious collection of experimental tapes brought direct from the General Electric Research Laboratories which was intended to prove that even with excellent dual loudspeakers and high quality equipment things can easily go wrong when the controls are not carefully set.

Dr. Hickmann's talk on "The Uses of Old Instruments when Recording from Authentic Manuscripts" was most refreshing: using discs from the D.G.G. Archive series, the lecturer left no doubt in the minds of his listeners that there is a wealth of exciting music and instrumental tone, the legacy of earlier days, which is waiting to be explored and enjoyed today.

But undoubtedly the highlight of the week-end was the visit of Miss Eva Turner, who was presented to the assembly by Mr. David Evans of E.M.I. An enthralled and closely-packed audience heard a life story told with all simplicity and modesty and through which shone the personality of a devoted artist completely dedicated to her art. In expressing her gratitude for the opportunity of experiencing in her early days what may be called the chores of her profession, Miss Turner declared her life thereby thrice blessed. At the conclusion she received a tremendous ovation.

With a judicious blend of colour (slides) and sound (recordings), Mr. Kenneth Adams presented in the final session of the conference a Cook's Tour of the wonderful city of Vienna, with Mozart, Beethoven, Schubert and Brahms being much in evidence. Mr. W. W. Johnson, the Federation Chairman, then proposed a vote of thanks for all those who had made the week-end so delightful.

As usual, the major companies gave demonstrations of their recent recordings, all of which were well attended.

EDITORIAL NOTES

The Budget

The British Phonograph Committee has issued a statement to the press on behalf of the gramophone record industry:

"We are profoundly disappointed. The case for the abolition of Purchase Tax on gramophone records is irrefutable. The case for a substantial reduction even in the present Budget was overwhelming.

"Following last year's Budget, the Chancellor of the Exchequer said he was unaware that the feeling of the House of Commons was so strong on this subject. Since then, by deputation and by a petition signed by 140 Members of Parliament of all Parties, including 20 Privy Counsellors, he was made fully aware of the feelings of Parliament regarding this intolerable tax. Accepted by the public and industry as part of their patriotic duty in war-time, it is indefensible that 15 years after the cessation of the Second World War the tax has not been abolished and stands at a higher level than it was then."

FEDERATION AND SOCIETY NOTICES

The National Federation of Gramophone Societies will gladly supply information and advice concerning the establishment of new gramophone societies. Send a sixpenny postal order to the Hon. Sec., Mr. C. H. Luckman, 41 Trinity Avenue, Enfield Middlesex, for circular of suggestions and other helpful literature. This Column will appear again in July. Notices should be sent to Mr. G. H. Parritt, 31 Lynwood Grove, Orpington, Kent, and should reach him not later than Saturday, May 28th.

Aldershot & Dist. G.C. First Monday and third Tuesday each month at 7.30 p.m. at the Public Library, Aldershot. Hon. Sec., Public Library, Aldershot.

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Bradford G. & T.R.S. Alternate Thursdays at 7.30 p.m. at Bradford Mechanics Institute, Bridge Street, Bradford, 1. Hon. Sec., The Hollies, 10 Walmer Villas, Bradford, 8.

Brighton-Sussex G.C. Alternate Tuesdays at Grosvenor House, Cannon Place, Brighton, at 7.45 p.m. May 3rd, A.G.M. New season details from R. P. Goodman, 48 West Mead, Brighton.

Chislehurst G.S. New Hon. Sec.'s address: "Eventyr", Ricketts Hill, Tatsfield, Westerham, Kent. Meets at 8 p.m. on alternate Tuesdays in Chislehurst Library.

Cinema Organ Soc. First Thursday each month, 6.30 to 10 p.m. in Fred Tallant Hall, Drummmond Street, Euston. Refreshments from 6 p.m. P.R.O. 179 Ard-gowan Road, Catford, S.E.6.

Dartford G.S. Every Thursday at 7.45 p.m. in Central Library. Hon. Sec., 12 Hazel Road, Dartford.

Derby R.M.S. Every Monday at 7.30 p.m. at Friends Meeting House, St. Helen's Street. Hon. Sec., c/o Quam End, Scarcliffe Avenue, Allestree, Derby.

Dewsbury & Dist. R.M.C. Alternate Wednesdays at 7.30 p.m. in the Junior Library, Wellington Road. Next meeting, May 11th. Hon. Sec., 28 Oldfellow's Street, Mirfield.

Ealing G.S. Alternate Fridays at "Parkfields", South Ealing Road, at 7.30 p.m. May 6th and 20th. Hon. Sec., 5 South Ealing Road, Ealing, W.5.

East Ham G.S. Second Tuesday every month at Manor Park Methodist Church Hall, Herbert Road, Manor Park. Hon. Sec., 67 Wards Road East, Ilford, Essex.

Edinburgh G.S. Now in 13th season. Particulars from Hon. Sec., 18 Hartington Place, Edinburgh 10.

Edmonton G.S. Every Wednesday at 7.30 p.m. at Salisbury House, Bury Street West, N.9. Refreshments. Hon. Sec., 73 Oaklands Avenue, Edmonton, N.9.

Eltham G.C. Every Monday in the Club Room, The Chequers, Eltham High Street, at 7.30 p.m. Refreshments provided. New Hon. Sec., M. W. Dash, 22 Greenvale Road, Eltham, S.E.9.

Forest Hall G.S. Alternate Thursdays at Forest Hall Branch Library at 8 p.m., from May 12th. Hon. Sec., 5 East Forest Hall Road, Newcastle upon Tyne, 12.

Godalming L.G. Alternate Fridays at 8 p.m. at the Godalming Branch Library. Hon. Sec., 28 Wolsley Road, Farncombe, Surrey.

Guildford G.S. Every Tuesday, at 7.45 p.m., in the Large Hall, Co-operative Society, Haydon Place. Hon. Sec., "Lyndhurst", Thursley Road, Eilat, Surrey.

Henry Wood G.C. Hon. Sec., 4 Beulah Hill, Cryst. Palace, S.E.19. Every third Sunday at 6.45 p.m. in the Music Room at above address. May 15th, June 5th and 20th (Mabler Centenary).

Hornsey G.S. Meets at Muswell Hill Branch Library, Queen's Avenue, N.10, on alternate Thursdays at 8 p.m. Hon. Sec., Central Library, Tottenham Lane, Hornsey, N.8.

Ipswich G.C. Every Friday (until end of June) at 7.45 p.m. in the Ritz Café, Buttermarket. Hon. Sec., 47 Broad Street, Ipswich.

Leicester G.S. Alternate Mondays at 7.30 p.m. in the Collegiate Girls' School Hall, College Street, from May 2nd. Hon. Sec., "Luxern", 42 Holmfild Avenue, Stoneygate, Leicester.

Leigh G.S. Alternate Mondays at 8 p.m. in White Hall, Clatterfield Gardens, Westcliff-on-Sea. Hon. Sec., 35 Leigh Gardens, Leigh-on-Sea.

Liverpool Phoenix G.S. Alternate Thursdays at 7.30 p.m. in Room 45, Bluecoat Chambers, School Lane, Liverpool, 1. Last meeting of season, 19th May. Hon. Sec., 22 Burden Road, Moreton, Wirral, Cheshire.

Newcastle upon Tyne R.M.S. Each Thursday during May. Alternate Thursdays, June to August, at 7.30 p.m. in Y.W.C.A. Club, Saville Place. Hon. Sec., 51 Wolsley Gardens, Newcastle, 2.

New World R.M.S. Every Friday at 8 p.m., at 628 High Road, Tottenham, N.17. Refreshments. Hon. Sec., 23 Oaklands Avenue, Edmonton, N.9.

Norwich G.S. Weekly on Mondays at 7.30 p.m., at Assembly House, Asst. Hon. Sec., 9 The Close, Norwich.

Olton (Birmingham) R.M.S. Every Monday at 7.45 p.m. at Churchill Citizens Club, 1073 Warwick Road, Acocks Green. Hon. Sec., 136 Pelham Road, Birmingham, 8.

Orpington G.S. Fortnightly throughout the summer in Orpington Library, on Mondays at 8 p.m., from May 2nd. May 16th—Composer David Goo on Modern American composers. Hon. Sec., 13 Hillcrest Road, Orpington.

Putney G.S. Hon. Sec., 6 Combemartin Road, S.W.18. Alternate Mondays at 8 p.m., in the Crew's Club, Star & Garter Hotel, Putney Bridge. May 9th, Richard Strauss, a talk by W. S. Mann. May 23rd, A.G.M.

Q.M.G.-Bromley. Every third Saturday at 7.30 p.m. in the Central Hall, London Road, Bromley. Next meeting, May 14th. Acting Hon. Sec., 182 Wickham Road, Blackheath, S.E.3.

Reading G.S. Fortnightly on Tuesdays at Abbey Gateway at 7.30 p.m. Hon. Sec., 237 Thirlmere Avenue, Tilehurst, Reading.

Shirley Institute G.S. Fortnightly in Warwick Room on Tuesdays at 8 p.m. Next meeting, May 10th. Hon. Sec., 28 Haslucks Croft, Shirley, Solihull, Birmingham.

Southgate & Dist. G.S. Alternate Thursdays in Thom's Coffee House, Lord Street at 7.30 p.m. Hon. Sec., 6 Sanvino Avenue, Ainsdale, Southport.

Swindon Public Libraries G.S. Meetings, May 2nd and 23rd at the Arts Centre, Devizes Road, Swindon, at 7.30 p.m. Hon. Sec., c/o Central Library, Swindon.

Thorpe Bay G.S. First, third and fifth Thursday each month in St. Augustine's Hall, Johnstone Road. May 19th, W. Barrington-Coupe (Saga Records). Hon. Sec., 10 Barnstable Close, Thorpe Bay.

Torbay G.S. Alternate Thursdays until June 16th at Callands Café, Fleet Street, Torquay, at 7.45 p.m. Hon. Sec., 38 Quinta Road, Torquay.

Wagner Soc. (England)-Manchester Branch. May 4th in the International Club, George Street, Manchester at 7.30 p.m. Also informal meetings for members. Hon. Sec., 87 St. Johns Road, Old Trafford, Manchester, 16.

Wimbledon & Dist. G.S. Alternate Fridays at 7.45 p.m. in Wimbledon Community Centre, St. Georges Road. May 6th, 20th, June 3rd, 17th. Hon. Sec., 223a Kingston Road, S.W.19.

Bushey & Watford G.S. Hon. Sec., 41 Holywell Road, Watford. Every Tuesday in the Galahad Room, Bushey & Oxhey Methodist Church, King Edward Road, Oxhey, at 7.45 p.m.

"The Gramophone" Exchange & Mart

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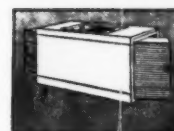
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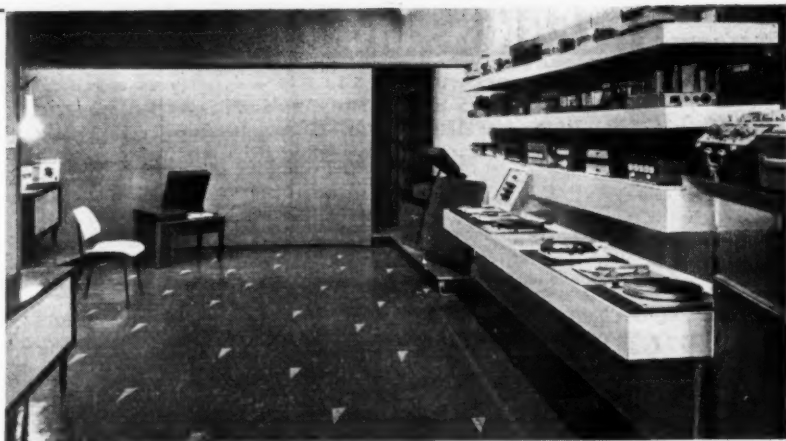
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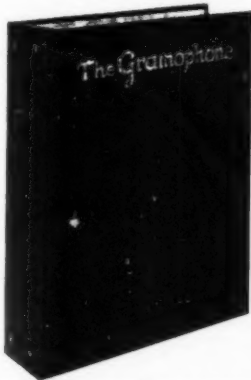
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The Index to Volume XXXVII will be available in July 1960, price 2/6d., plus 6d. postage. Copies may be ordered in advance from the address below.

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Designed by MULLARD - presented by STERN'S strictly to specification

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For use with the MULLARD 3-Stage Pre-amplifier with which an undistorted power output of up to 10 watts is obtained. We supply SPECIFIED COMPONENTS and NEW MULLARD VALVES including PARMEKO MAINS TRANSFORMER and choice of the latest PARTRIDGE OUTPUT Transformer. Price: Complete Kit (Parmeko Output Transformer) **£10.10.0** Alternatively ASSEMBLED AND TESTED **£11.10.0** Above incorporating Partridge Output Trans. **£16.6**

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The Ideal Amplifier for a small high-quality installation, providing excellent reproduction up to 3 watts output. Our kit is complete to the MULLARD specification including supply of specified components, valves and PARMEKO OUTPUT TRANSFORMER. We also include switched inputs for 75 and 45 records plus a Radio position. Extra power to drive a Radio Tuning Unit is also available. COMPLETE KIT OF PARTS **£7.10.0** ASSEMBLED AND TESTED **£9.19.6** (Plus 6/6 Carriage and Insurance.) H.P. Terms: Deposit £2, 12 monthly payments of £1.

STEREO DUAL-CHANNEL PRE-AMPLIFIER

This Model incorporates two Two-valve Pre-amplifiers combined into a Single Unit enabling it to be used for both STEREOPHONIC or MONAURAL operation. It is designed primarily to operate with our range of MULLARD MAIN AMPLIFIERS but will also operate equally well with other makes of amplifiers requiring an input of 280 mV. When ordering please advise MAKE and Model of Amplifiers in use. COMPLETE KIT OF PARTS **£12.10.0** Alternatively ASSEMBLED AND TESTED **£15.0.0** H.P. Terms: Dep. £3, 12 months at £1/2/- Operates equally well for MONAURAL Only operation with one "5-10" or one "5-10" Main Amplifier to which the second Main Amplifier can at any time be added, thus very easily providing for both STEREO or STEREO DUAL-CHANNEL MONAURAL reproduction.

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A thoroughly recommended design that very effectively meets the many requests for a low-priced but good quality DUAL-CHANNEL STEREO PHONIC AMPLIFIER. Output power is 4 watts from Stereo or Monaural Gram inputs. COMPLETE KIT OF PARTS **£8.10.0** Alternatively ASSEMBLED AND TESTED **£10.10.0**

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Comprises two "3-3" MAIN AMPLIFIERS on one chassis and is designed to operate with our DUAL-CHANNEL PRE-AMPLIFIER for both Stereophonic or Monaural operation. Prices: COMPLETE KIT OF PARTS **£10.0.0** Alternatively ASSEMBLED AND TESTED **£11.15.0** H.P. Terms: Deposit £2/7/-, 12 months at 17/4. Its output power is 6 watts (3 watts per channel).

The "ADD-A-DECK" £17.17.0

Incorporating the NEW B.S.R. "MONARDECK" and MATCHED PRE-AMPLIFIER. Deposit £2/12/-, 12 months at £1/6/2 (plus 7/6 cart. & ins.). Designed to operate through the Pick-up Sockets of the standard RADIO RECEIVER. A single-speed Twin Track Tape Deck, incorporating matched Pre-amplifier and operating at 3 1/2 in. sec. speed. It uses 5-in. Tape Spools thus providing up to 18 hours' playing time on L.P. Tapes of 1 hour on the standard 5-in. Tape Spools. The equipment is supplied fully tested and completely assembled on an attractive wood plinth. Only requires connections to the mains supply and the Pick-up Sockets.

MULLARD'S PRE-AMPLIFIER TONE CONTROL UNIT

Employing two EF85 valves and designed to operate with the MULLARD MAIN AMPLIFIERS but also perfectly suitable for other makes. Our kit is strictly to MULLARD'S SPECIFICATION and incorporates: • Equalisation for the latest R.I.A.A. Characteristics • Input for Crystal Pick-ups and variable reluctance magnetic types • Input (a) Direct from High Imp Tape Head, (b) From a Tape Amplifier or Pre-amplifier • Sensitive Microphone Channel • Wide range BASS and TREBLE Controls. Price COMPLETE KIT OF PARTS **£6.6.0** Alternatively WE SUPPLY ASSEMBLED AND TESTED (Carriage and Insurance 5/- extra.) **£8.0.0**

COMPLETE MULLARD 5-10 AMPLIFIER

The popular and very successful complete "5-10" incorporating Control Unit providing up to 10 watts high-quality reproduction. Only Specified Components and new MULLARD VALVES are supplied including Parmeko Main Transformer and choice of the latest Parmeko or Partridge Ultra-Linear Output Transformers. Prices: COMPLETE KIT—Parmeko Transformer **£11.10.0** Alternatively WE SUPPLY ASSEMBLED AND TESTED (Hire Purchase (assembled Amp only): Deposit £2/14/-, 12 months 19/10. ABOVE incorporating PARTRIDGE OUTPUT TRANSFORMER **£16.6**

MODEL HF G2R

● MODEL HF/G2P TAPE PRE-AMPLIFIER
● MODEL HF/G2A TAPE AMPLIFIER

Designed to our usual High Technical Standard. Being based on the very successful Mullard Tape Designs. They incorporate MULLARD VALVES and only HIGH-GRADE COMPONENTS. AS A RESULT WE PRESENT TWO UNITS METICULOUSLY MATCHED TO CORRECTLY OPERATE.

THE NEW GARRARD "MAGAZINE" TAPE DECK

Both Units form an entirely new "Easy-to-handle" presentation, each is completely self-contained with power supply, Loudspeaker (Amplifier HF G2A only), and all INPUT and OUTPUT sockets being incorporated on the chassis, which itself is constructed to the tape deck (as shown in illustration). Thus the tape deck with the Amplifier (or Pre-amplifier) need to form ONE COMPLETELY SELF-CONTAINED WORKING UNIT which requires only screwing into a Cabinet and connecting to the mains supply.

Model HF/G2A AMPLIFIER

A Complete Tape Amplifier—Incorporating:

- Magic Eye Level Indicator.
- Volume Control.
- Superimpose Switch.
- Effective Tone Control.
- Monitoring Facilities.
- Extension Loudspeaker Socket.
- Inputs for recording from Mike, Gram and Radio.
- Incorporates Loudspeaker and Power Supply.

MODEL HF/G2P PRE-AMPLIFIER

Forms the Ideal "Link" to add High Quality Tape Recording facilities to existing Audio Installations. Such as MULLARD RANGE of Amplifiers, and also admirably suitable to operate through the Pick-up Sockets of most Radio Receivers. It incorporates:

- Magic Eye Level Indicator and Control
- Superimpose Switch.
- Inputs for recording from Mike, Gram and Radio.
- Power Supply on Chassis.

As is usual with Garrard products this Tape Deck is a precision engineered unit of excellent quality operating two tracks at 2 1/2 in. sec. speed. It is the "Easiest" and "Simplest" to use. The new instantaneous tape-loading magazine which makes tape loading as simple as putting on a record.

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The latest MODELS are in stock. Many at PRICES!!! Send S.A.E. for Illustrated Leaflet.

- Latest GARRARD "301" with Stroboscopically marked turntable **£23.18.4**
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- The new COLLARO Model R.P.A. 4-speed Single Record Player, Studio Cartridge **£9.18.9**
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- The New B.S.R. Model UAB 4 in stock. At "SPEED" MIXER AUTOCHANGER **£8.7.6**
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- (b) The "5-10" and the 2-stage PRE-AMP both ASSEMBLED and TESTED H.P. Dep. £2/18/- and 12 months of £1/2/-
- (c) The KIT OF PARTS to build the DUAL-CHANNEL "3-3" AMPLIFIER and the DUAL-CHANNEL PRE-AMPLIFIER CONTROL UNIT **£21.10.0**
- (d) The DUAL-CHANNEL "3-3" AMPLIFIER and the DUAL-CHANNEL PRE-AMPLIFIER CONTROL UNIT BOTH ASSEMBLED and TESTED **£25.0.0** H.P. Terms: Deposit £3, 12 months of £1/10/-
- (e) THE KIT OF PARTS to build one "5-10" MAIN CHANNEL and the DUAL-CHANNEL PRE-AMP CONTROL UNIT **£21.10.0**
- (f) ONE "5-10" AMPLIFIER and the DUAL-CHANNEL PRE-AMPLIFIER both ASSEMBLED and TESTED **£25.0.0** H.P. Terms: Deposit £3, 12 months of £1/16/-
- (g) KIT OF PARTS to build two "5-10" MAIN AMPLIFIERS (incorporating Parmeko Output Transformer) and the DUAL-CHANNEL PRE-AMPLIFIER CONTROL UNIT **£31.0.0**
- (h) TWO "5-10" AMPLIFIERS and the DUAL-CHANNEL PRE-AMPLIFIER CONTROL UNIT BOTH ASSEMBLED & TESTED **£36.0.0** H.P. Terms: Deposit £2/4/-, 12 months £2.12/- Carriage and Insurance 7/6 extra.
- Prices quoted are subject to £1/6/- extra for Partridge Transformer.

and NOW— WE INTRODUCE

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Designed to our usual High Technical Standard. Being based on the very successful Mullard Tape Designs. They incorporate MULLARD VALVES and only HIGH-GRADE COMPONENTS. AS A RESULT WE PRESENT TWO UNITS METICULOUSLY MATCHED TO CORRECTLY OPERATE.

THE NEW GARRARD "MAGAZINE" TAPE DECK

Both Units form an entirely new "Easy-to-handle" presentation, each is completely self-contained with power supply, Loudspeaker (Amplifier HF G2A only), and all INPUT and OUTPUT sockets being incorporated on the chassis, which itself is constructed to the tape deck (as shown in illustration). Thus the tape deck with the Amplifier (or Pre-amplifier) need to form ONE COMPLETELY SELF-CONTAINED WORKING UNIT which requires only screwing into a Cabinet and connecting to the mains supply.

WE OFFER AS FOLLOWS:

(a) MODEL HF/G2H PORTABLE TAPE RECORDER. Includes Spool of L.P. Tape and Crystal Microphone **£33.0.0** H.P. Terms: Deposit £6/12/-, 12 months of £2/8/-

(b) MODEL HF/G2A-D comprising AMPLIFIER and TAPE DECK. Includes Spool of L.P. Tape and Loudspeaker **£27.10.0** H.P. Terms: Deposit £5/10/-, 12 months of £2/0/-

(c) ASSEMBLED AND TESTED AMPLIFIER MODEL HF G2A **£15.0.0** H.P. Terms: Deposit £3, 12 months at £1/2/-

(d) MODEL HF/G2PP PORTABLE PRE-AMPLIFIER complete in Portable Case (like HF/G2R) **£30.0.0** H.P. Terms: Deposit £6, 12 months of £2/1/-

(e) MODEL HF/G2P-D comprising PRE-AMPLIFIER and Tape Deck. Includes Spool of L.P. Tape **£26.0.0** H.P. Terms: Deposit £5/4/-, 12 months of £1/18/-

(f) ASSEMBLED AND TESTED PRE-AMPLIFIER MODEL HF/G2P **£14.0.0** H.P. Terms: Deposit £2/18/-, 12 months of £1/6/-

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We have in stock a complete range by
**GOODMANS
WHARFEDALE
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Please enclose S.A.E. if ILLUSTRATED and DESCRIPTIVE LEAFLETS are required... also the ASSEMBLY MANUALS containing component Prices and Drawings, etc., are available at 1/6 each

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Telephone: FLEET STATION 5812/3/4

Stern's "fidelity" TAPE EQUIPMENT

STERN'S - MULLARD TYPE "C" TAPE PRE-AMPLIFIER - ERASE UNIT

INCORPORATING THE NEW FERROX-CUBE POT CORE PUSH-PULL OSCILLATOR AND THREE-SPEED TREBLE EQUALISATION by means of the latest FERROX-CUBE POT CORE INDUCTOR. PRICES INCLUDING SEPARATE SMALL POWER SUPPLY UNIT:



COMPLETE KIT £14.00 ASSEMBLED AND TESTED £17.00
Deposit £3/8/- and 12 months of £1/4/11. Assembled unit only.
ALSO AVAILABLE EXCLUDING POWER SUPPLY UNIT FOR

£11.15.0 and £14.10.0 respectively. Carr. and Ins. 5/- extra.)

Send S.A.E. for leaflet or 2/6 for Complete Assembly Manual. We present this "Hi-Fi" Pre-amplifier strictly to Mullard's specification, etc., incorporating ONLY NEW HIGH-GRADE COMPONENTS and the SPECIFIED NEW MULLARD VALVES. It comprises a COMPLETELY SELF-CONTAINED UNIT, all components and valves being contained in a well-ventilated box—Chassis neatly finished in hammered gold with a very attractively engraved PERSPEX FRONT PANEL.

WHEN ORDERING PLEASE STATE MAKE OF TAPE DECK TO BE USED

WE OFFER the following:

- (a) The COLLARO "STUDIO" TAPE DECK and our Mullard Type "C" Pre-amplifier and Power Unit assembled and tested H.P. Terms: Deposit £6/10/- and 12 months of £2/7/8. £32.10.0
- (b) As (a) but TYPE "C" Pre-amplifier as complete KIT OF PARTS £29.0.0
- (c) The COLLARO Mk. IV TAPE DECK and the MULLARD Type "C" Pre-amplifier and Power Unit assembled and tested H.P. Deposit £2 and 12 months £2/11/4. £35.0.0
- (d) As in (c) but the Type "C" as complete KIT OF PARTS £32.0.0
- (e) The TRUVOX Mk. VI TAPE DECK and the assembled Type "C" Pre-amplifier and Power Unit £40.0.0
- (f) As (e) but the Type "C" as complete KIT OF PARTS £36.10.0
- (g) The BRENNEL Mk. V Deck and the assembled Type "C" Pre-amplifier and Power Unit £46.0.0
- (h) As (g) but the Type "C" as complete KIT OF PARTS £43.0.0
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(Carriage and Insurance on above quotes 10/- extra.)
PLEASE ENCLOSE S.A.E. WITH ALL CORRESPONDENCE.



HOME CONSTRUCTORS

YOU CAN BUILD A COMPLETE TAPE RECORDER

LIKE THIS for £36.0.0

Deposit £7.4/- and 12 monthly payments of £2/12/10

For Constructors with their own Cabinet—WE OFFER

(a) COMPLETE KIT to build the HF/TR3

Amplifier together with the COLLARO £28.0.0

"STUDIO" DECK £31.0.0

(b) As above but with HF/TR3 supplied

ASSEMBLED AND TESTED £31.0.0

H.P. Terms: Deposit £6/6/-, 12 monthly payments of £2/6/2

(c) COMPLETE KIT to build the HF/TR3

together with the Mk. IV COLLARO

"TRANSCRIBOR" TAPE DECK £30.15.0

(d) As above but with HF/TR3 supplied

ASSEMBLED AND TESTED H.P. Terms £7 and

12 monthly payments at £2/10.5. (£1 extra if to wire up Deck Switch Banks) £34.10.0

(e) COMPLETE KIT to build the HF/TR3 together with the NEW TRUVOX

Mk. VI TAPE DECK £36.0.0

(f) As above but HF/TR3 supplied ASSEMBLED AND TESTED

H.P. Terms: Deposit £7/18/-, 12 monthly payments of £2/17/11. £39.10.0

(g) COMPLETE KIT to build the HF/TR3 AMPLIFIER with the BRENNEL

Mk. V TAPE DECK £41.10.0

(h) As above but HF/TR3 supplied ASSEMBLED AND TESTED

H.P. Terms: Deposit £9, 12 monthly payments of £2/6/- £45.0.0

(i) THE ASSEMBLED AND TESTED HF/TR3 AMPLIFIER with the WEARITE

MODEL 4A DECK, incorporates Wearite Head Lift Transformer, etc.

H.P. Terms: Deposit £11, 12 monthly payments of £4/0/8. £55.0.0

Carriage and Insurance on each above is 10/- extra.

NOTE: Attractive PORTABLE CASE is available to accommodate the TRUVOX or

COLLARO TAPE DECKS and we offer it together with ROLA/CELESTION 10 x 8

LOUDSPEAKER—ACOS CRYSTAL MICROPHONE—and 1,000ft. SPOOL E.M.I. TAPE

—ALL FOR £9.0.0 Carriage and Insurance 5/- extra.

THE MODEL HF/TR3 TAPE AMPLIFIER

Incorporating

THREE-SPEED TREBLE EQUALISATION by means

of the latest FERROX-CUBE POT CORE INDUCTOR

PRICE for

COMPLETE KIT OF PARTS £12.15.0

FULLY ASSEMBLED AND TESTED £16.10.0

HIRE PURCHASE: Deposit £3/6/6 and

12 months at £1/4/2.

A very high-quality amplifier based on the very successful

Type "A" design completed in the MULLARD LABORATORIES.

ONLY NEW HIGH-GRADE COMPONENTS are incorporated including MULLARD VALVES

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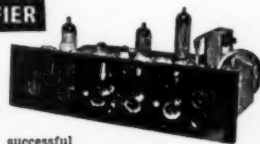
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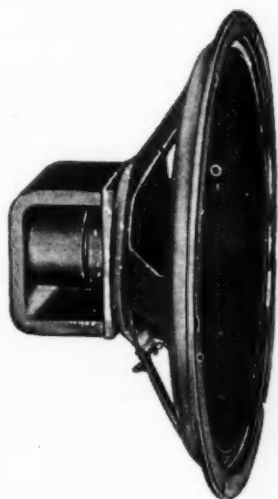
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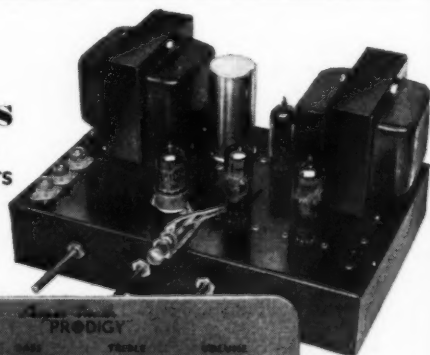
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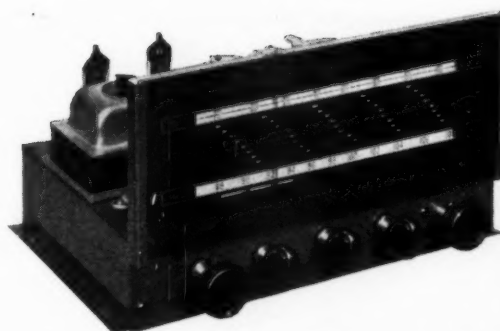
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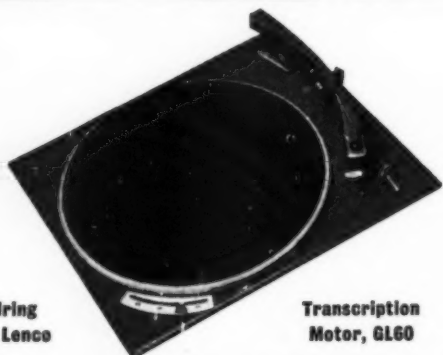
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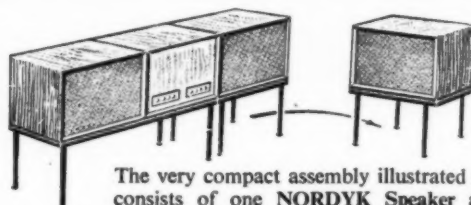
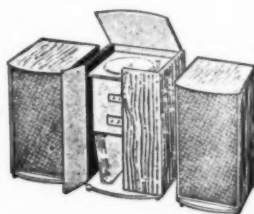


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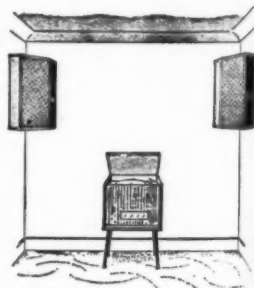
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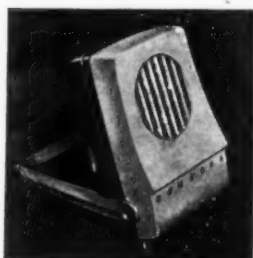
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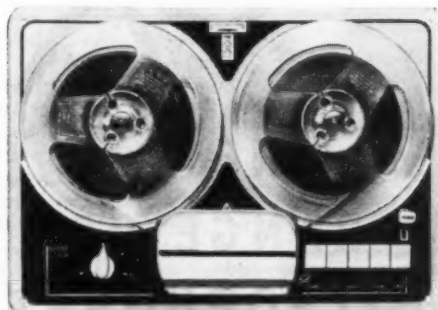


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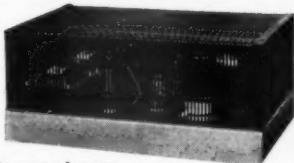
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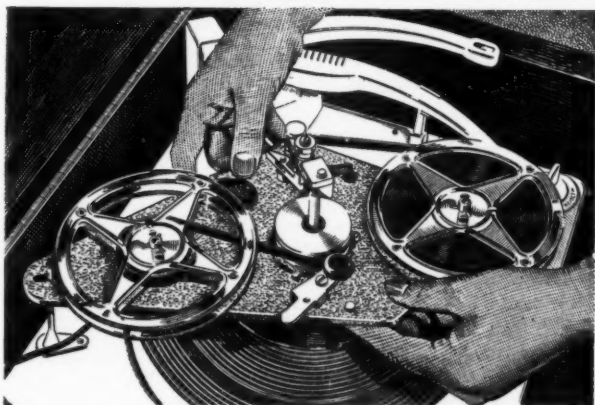
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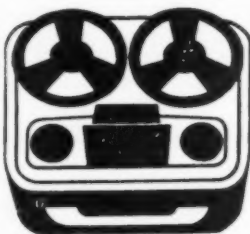
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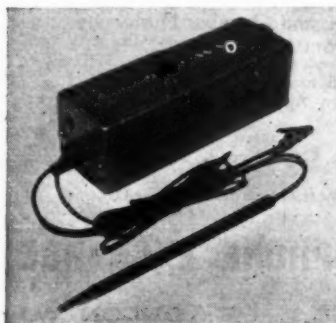
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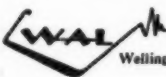
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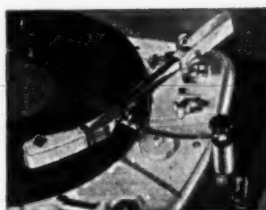
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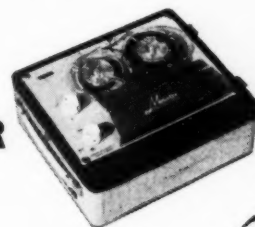
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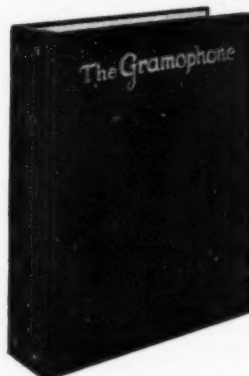
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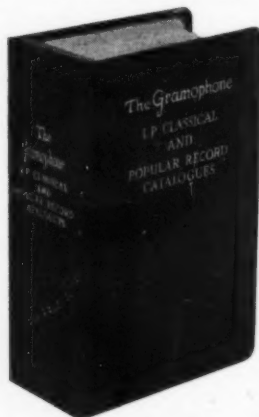
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